"The Playwright of To-morrow," by Wm. J. Perlman

NOVEMBER 13 1915

THE NEW YORK DRAMATIC MIRROR

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HAMILTON REVELLE
The Latest Metro Star
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All the News of the Dramatic World

White, N. Y.

The highly decorative second-act finale of "A World of Pleasure" at the Winter Garden. In the front row, beginning at the fifth figure from the left, are: Ada Meade, Sydney Greenstreet, Frances Pritchard, Franklyn Batie, Kitty Gordon, Jack Wilson, Venita Fitzhugh, Clifton Crawford, Stella Mayhew, William Banfield Taylor, Eleanor Brown, Daniel Morris, Rosie Quinn, and George Moon

OPERA-GLASS OBSERVATIONS

White, N. Y.

One of the confusing episodes in "Sherman Was Right," in which Captain Hartwig of the "Prince Karl" (Dodson Mitchell) attempts to learn from Anita Ritter and her aunt, Augustine (Regine Wallace and Dorothy Dorr) the identity of Johann Schmidtt. Robert Caldwell and his friend, Spencer Craig (Hale Hamilton and Ernest Cossart) are eavesdropping conspicuously from the upper deck

White, N. Y.

Julia Arthur, whose return to the stage is marked by a most appealing performance of The Woman in "The Eternal Magdalene"

G. Harrison Hunter as John Farrady in "Mrs. Boltay's Daughters" gives advice to Antoinette Walker who plays the part of the ingenuous San

White, N. Y.

White, N. Y.

Peggy Rush, a young English actress, who is seen in "Quinneys" as the winsome and vivacious Posy

White, N. Y.

Suspected of concealing valuable information concerning a lady's slipper, John Cumberland as Billy Bartlett, in "Fair and Warmer," is put on the grill by his friends, Hamilton Revelle as Philip Evans, and Ralph Morgan and Janet Beecher as Jack and Laura Wheeler

THE NEW YORK DRAMATIC MIRROR

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THE PLAYWRIGHT OF TO-MORROW

An Exhortation

By William J. Perlman

ROUGHLY estimated, there are about one hundred thousand men and women in the United States writing, or trying to write, plays. This army of "tyros" is sure to wield a mighty influence on the future Drama of America. From its ranks, many will step forward to take the places of the older writers, some of whom are dying, and others already marked by their waning powers. It would therefore be well for the Theater if those interested in it financially, artistically or socially, were to give serious consideration to the dramatic output of the playwright of to-morrow.

If we are to have an American Drama worthy of the name, the unknown playwright must be guided aright. By this I do not mean that he should be further instructed in the technique of the drama. Heaven knows, technically perfect plays we have had, and a plethora of them. The schools for playwrights that have sprung up all over the country have been dispensing technique by the yard. As a result we have any number of mechanics who can concoct "perfect" plays according to all the dramatic canons from Aristotle to Archer. But very few of these creations can stand the test of time; a season or two at the most, and they pass into the limbo of the forgotten. Why? Because in these so-called "well-made" plays, theme is subordinated to form, and idea to treatment.

Form and treatment, desirable elements as they are, do not the drama make. Sardou's plays rival Ibsen's in dramaturgic skill, and yet the historian of to-day almost entirely ignores the French playwright while he devotes page after page to the Norwegian iconoclast. Likewise Pinero and Jones are more deft at the art of playmaking than their younger contemporaries, Galsworthy and Barker. Still it is safe to assume that the historian of the future, if he be faithful to his task, will award first place to the younger playwrights. The reason thereof is obvious. Ideas, not technique, give life to the drama—ideas reflecting an epoch, its people, their trials and tribulations.

I take it that one who first puts pen to paper, whether it be for diversion or as a calling, desires to express himself fully, freely, unrestrainedly. It stands to reason, therefore, that the output of the "unproduced" playwrights, who are ignorant of the popular demand, is teeming with more ideas than most of the plays now seeking public favor on Broadway. After a couple of years of self-expression, however, the tyro regretfully learns the sad lesson that "plays are not written, they are rewritten" to suit the public taste. He eventually becomes acquainted with the axiom that in order to succeed he must "write with one eye on the box-office and with the other on the actor," and if he has any left, on his work. Professor Richard Burton has truly remarked, "The box-office is the ganglionic center of the American Drama."

Here we come to the crux of the situation. What is the tyro to do? Is he to yield to the popular demand, write pot-boilers, and live, or is he to defy the public, the managers, stick to his art, and die?

In the great majority of cases, the struggling playwright, after many years of disappointment, throws his ideals to the wind. Reduced to meagre circumstances, he is ready to barter his convictions, his ideas, his conscience, his very soul for a few gold coins and a couple of press notices. Yes, and I am sorry to say that many succumb who are quite comfortably fixed. But this is between ourselves only.

There are, however, illuminating exceptions. Some choose to die in poverty and obscurity rather than sell their birthright for a mess of pottage. I know a young man who received several hundred dollars for an option on a play that he had written. His manuscript was accepted on condition that he rewrite it under the guidance of the manager, or one designated by him. He was informed, like all new authors are, in the vague way that is so general, that his work on the whole was amateurish; that the dialogue was crude, the plot thin, the construction faulty, and that the play needed a general rounding out before it could be presented. Naturally the author accepted the criticism gracefully, and gave himself seriously to the task of eliminating from his play the faults that had been pointed out. He revised the play six times, but each time it was thrown back at him. He eventually learned that it was not the crudity of the dialogue or the possible defects in the construction of the play that mattered, but an idea, an unpleasant idea that remained in the background despite all the polishing and burnishing the manuscript had undergone. The manager wanted the play divested of this unpleasantness. The author protested that such a change would rob the play of its basic idea and render it meretricious, but his protestations were of no avail. Thoroughly disgusted, the young author wrote a letter to one of the New York dailies in which he scored the managers for their imposition upon obscure playwrights. His letter appeared a few days later with an editorial commenting favorably upon the sentiments expressed therein. The inexperienced author was greatly exhilarated. Upheld by the editor, he had hopes of winning the manager over to his point of view, so he sent a copy of the newspaper to the manager. Shortly thereafter, his manuscript was returned to him with a brief note saying: "Let the Editor produce your play."

In this controversy between author and manager, neither is actually reprehensible. It is just as senseless to expect the manager to invest his capital in a production the success of which he doubts, as it is to expect the merchant to invest his capital in a commodity he feels he could not dispose of. The author, on the other hand, has the right to insist that his work shall not be mutilated beyond all recognition. Who is to blame? It is simply an unfortunate condition in the theatrical affairs of to-day. The only solution lies in a subsidized theater.

Managers as a rule pass no criticism whatever upon the rejected manuscripts of unknown writers. "Unavailable for our use" is the reason commonly assigned for non-acceptance. Still they have frequently expressed themselves through the press and other channels that the work of unknown playwrights is invariably amateurish, crude, and that it is a waste of time to read it. That many of the unsolicited manuscripts received at a manager's office merit this opinion is undeniable. Playwriting has become the universal fad of the day. To use the vernacular, Everybody's doing it! The errand boy, the stenographer, the clerk and the iceman are all taking it up. Why not? It costs nothing. All one needs is a pen, some ink, and a few reams of paper.

But it should be borne in mind that in this motley mass of obscure playwrights there are many who have devoted six, eight, yes, even ten years to the art. And it is their work as well that is labeled amateurish, crude, and the like! Herein lies the injustice. The innocent are made to suffer with the guilty. This tends to prove either lack of appreciation, or inattention, or both, on the part of the manager or his play-reader.

In reality there is no sharp, well-defined line that divides the work of the finished dramatist from that of the unfinished. The truth thereof becomes self-evident when one but stops to think that success comes to the writer only after many years of close application, hard study and constant grind. The writer does not pass out from one class into the other in the course of a day or a week or a month. Dramatic art is the most elusive of all arts. Perfection at it is well-nigh impossible. There are, of course, gradations in the writing, but these blend into one another like the lines of the spectrum. The unknown playwright of to-day becomes the known playwright of to-morrow. And no sooner does this happen than all his previous work surnamed "amateurish," "crude," etc., becomes finished and well-rounded out. Who can then tell the day on which the obscure playwright sheds his amateurish skin?

An interesting incident related in the *Atlantic Monthly* sometime ago by Sydnor Harrison, author of "V. V.'s Eyes," etc., fully illustrates the point in question. Just prior to the publication of his novel "Queed," Mr. Harrison submitted several of his short stories to the editor of a well-known magazine. The editor, unaware of the fame about to overtake Mr. Harrison, rejected the stories with the usual perfunctory remarks. No sooner, however, had "Queed" been published than the editor asked Mr. Harrison to resubmit the stories, whereupon the novelist replied that the stories had not improved a particle since the last perusal of them by the editor.

The only conclusion possible is that managers and editors look askance at the work of the unknown writer. And "amateurish" is as good a reason as any for turning down a script. It covers a multitude of defects.

All I ask is a little more sympathy for the playwrights of to-morrow. If they have sinned, they have been sinned against as well. They have a rocky road to travel, have the poor tyros! Many fall by the wayside and never see the promised land. Only the fittest among them survive. But the fittest are not always the best, according to the latest decisions of science. The fittest are those who can most quickly acclimatize themselves to their environments. The best usually succumb in the scramble. A little more sympathy, therefore, for the Playwright of To-morrow!

MADAME CRITIC

COULD three plays be more widely different than those three which started their careers last week with the word *success* stamped on each? I speak of "Around the Map," programmatically described as "A Musical Trot in Three Acts," at the New Amsterdam; "Hobson's Choice," the Lancashire comedy at the Princess, and "The Eternal Magdalene" at the Forty-eighth Street Theater.

As those Americans who would like to be mistaken for Londoners would say, "I ask you!"

Three successes in succession! How's that for sibilant expression! Quite a record for a city accused of being play-deaf, isn't it? I think we should feel rather pleased since, though oppressed by overproduction in dramatic entertainment, we are still capable of knowing "what we want" when it is offered us, and for such things we are as enthusiastic as we were before we had so many theaters we couldn't remember them all.

There is something in the atmosphere of a first night at the New Amsterdam that encourages success—an atmosphere of gaiety and good-will. And when a play is liked there it seems to be liked twice as much as it would be in some other house. New Amsterdam opening performances are noted, too, for the elegance in attire of both men and women. "Around the Map" brought forth some latest creations, and the beautiful costumes on the stage made the place one delightful collection of rainbow shades.

It does not often happen that a stranger takes her place as a New York favorite by means of her first song soon after her first entrance, but this is the novel experience which fell to the fortunate lot of the charming Austrian musical comedy artiste, Else Alder, straight from the Johann Strauss Theater in Vienna, who is now singing an English role for the first time in her life and doing so with so faint an accent that many persons were dubious concerning her right to such a claim. Yet it is true that Miss Alder is inexperienced in English. Not only does she use it perfectly when singing, but also when speaking. She upsets all the accepted notions concerning an unavoidable accent and so takes her position ahead of Nazimova and other actresses whose English was pronounced marvellous, even though flavored by an unmistakable accent. How Miss Adler achieved such fluency and remarkable ease in pronounciation is something I mean to discover just as soon as possible. She was handicapped on her first appearance here by both the language and an unattractive make-up as a sock-darner, yet she triumphed over both difficulties. As a Sis Hopkins character she developed under the management of the dressmaker Impikoff, appearing more lovely in each dress creation until the limit of Impikoff's fabric imagination had been reached and Tootsie, the lovely darner, won the hand as well as heart of Count de Gai.

Miss Alder had a close rival for popularity in Georgia O'Ramey as Lulu Cachou, a blasé young woman whose inert daring fascinated the Count. Everybody liked her first song, too, and her many costumes, but when she apeared in Mephistopholean tights and a Carmen costume, she danced her way into undeniable popularity and stayed there. Hazel Cox, the statuesque and beautiful, also made a hit, and that versatile gentleman, William Norris, furnished one surprise after another in his costumes as an Arab, a Japanese or anything else that as Impikoff, he thought, would aid him in his dressmaking rivalry with Madame Kapinski.

"Around the Map" is a sensation in costumes. More beautiful clothes have not been seen in any musical production. And this is something to think about, since we are thoroughly educated to every possible dress effect that Melville Ellis and others have wrought. Often the colors are too brilliant, the contrasts too glaring; but in "Around the Map" there is an artistic balance preserved which delights the eye of the most exacting.

There is no doubt about the New Amsterdam's latest attraction. It is bound to have a long run. The first week has already launched the popularity of "Here Comes Tootsie."

When some people I know learned that they were expected to attend a Tuesday matinee at the Princess Theater—first performance—of a play called "Hobson's Choice" there was considerable discontent manifest. Six nights a week and two matinees should be enough for first performances. I recall that when "Hobson's Choice" was described to me as a Lancashire comedy about which nothing was known, I sincerely repented that I had decided to attend. And when I discovered that Frank J. Wilstach had given me seats in the very first row, from which there could be no escape in case the play proved tiresome, as I fully expected it to be, I began to wish that he were not possessed of such a sense of humor.

But I take it all back now. I'm glad I had to sit in the front row, for "Hobson's Choice" is quite the most original and delightful comedy any of us have seen for many moons. This, too, despite the fact that the rudiments of the play would suggest anything but those which could be depended upon for a popular appeal. We all dearly love Lords and Ladies in our comedies, and when the opening act of a new play is set in a poor little shoe shop with a trap door leading to a cellar where two workmen make and repair shoes, the prospect doesn't seem alluring to romance.

But romance flourishes in the little shop. There were three romances in this particular shop—all engineered by the level-headed, resourceful Maggie, played by Bunty—I man Molly Pearson—in her most inimitable stye. Just as Bunty pulled the strings that worked her household, so does Maggie, and Miss

JOHN CHARLES THOMAS,

Who as Baron Franz in "Alone at Last" Gives One of the Most Notable Performances in Light Opera in Recent Years.

Pearson, evidently, was born to manage any number of strings at once (on the stage of course). I must confess I never did enjoy "Bunty Pulls the Strings" half as much as most people said *they* did. I much prefer "Hobson's Choice." Every character in the play is interesting and excellently played. I can't say that Maggie is exactly lovable, and I don't think she would care to have us call her that, but she is the brains of the family and the play is set in motion because of this fact. "Take one set of brains and show them what it can do," figured the playwright—hence, Maggie.

In the second act the shoe shop has been succeeded as a place of interest by Maggie's husband's shop in a cellar. Worse than the first. But wait. There are developments. And such developments! Ten years ago the moralists would have had the police out for the curtain at the end of the act. To-day it is described as unique, different, natural and so on. As a matter of fact, the scene might be one of the most risque ever done in this country, but as a thoroughbred New Yorker remarked, "It happened in Lancashire, you see. If it had been Broadway! Oh! Oh! But it isn't. And simple country folk are permitted so much more liberty than blasé city people."

I can't go into detail regarding the end of the second act, for it would sound decidedly shocking in plain print. As done by Maggie and her bridegroom, however, the scene seems merely human and amusing. And it occurs so unexpectedly that before we have time to feel shocked, we have laughed heartily, the curtain descends, the orchestra plays, and it's too late for indignation. If Maggie were not such a matter-of-fact young woman there is no doubt this part of the play might prove offensive. But Maggie remained practical to the last. I was sorry for that. It seemed to me that during her father's illness she might have permitted her calculating little heart to soften a bit.

The cast of "Hobson's Choice" is a delight collectively and individually. Each player seems the one best choice for his particular role. What a pleasure this! You will love them all, from the faithful old Tubby (Harry J. Ashford) to the six-foot, frisky Fred Beenstock (Barnett Parker), who considers himself worldly-wise; the grouchy father, splendidly played by A. G. Andrews; the uncouth young shoemaker Will (Whitford Kane) whom Maggie decides to marry whether he will or not. Fortunately he consents.

"Hobson's Choice" is spoken in Lancashire dialect, but after the first few sentences your ear will become accustomed to it and you will enjoy its quaintness.

"The Eternal Magdalene" is another example of the modern trend. "Mrs. Warren's Profession," some years ago, was pronounced unspeakably immoral because of this subject, and it was driven from the stage after a few performances; yet to-day "The Eternal Magdalene" is called an interesting, worthy play, one that teaches a lesson in a serious manner. It has been received with approval and dignified consideration, yet the title itself explains. The character appearing as the Woman, who is the Eternal Magdalene, is of Mrs. Warren's profession. Nevertheless she commands our sympathy and not our condemnation. The play is a great plea for fallen women and it was inspired by that verse from the Bible, "Let him that is without sin cast the first stone."

By making the Woman a poetic, ideal type, the playwright found the right theme. Had he called her Mrs. Brown, or Mary Jones, or some commonplace name, the atmosphere would have been all wrong. But in making her a figure of infinite sorrow—a woman who seems to embody the sins of the world—our sympathies are appealed to in a powerful manner. "The Eternal Magdalene" enters a home and by her presence makes man charitable and benefits her fallen, suffering sisters. "The Servant in the House" and "The Passing of the Third Floor Back" gave us male characters who performed similar missions in behalf of the world at large, but this is the first time a woman has appeared in so touching and beautiful an appeal in behalf of her unfortunate sisters.

As the Woman Miss Julia Arthur is the most perfect idealization of the character that the producers could find, if they considered every actress on our stage for the role. Because of her the play and character are made doubly impressive. Dignity, sincerity and unutterable sorrow are in her every look and move. Her beautiful face with its sad eyes, her long red hair, her majestic figure seem to be some artist's masterpiece of the Magdalene to the perfection of which he has devoted his life. And her voice!

"The Eternal Magdalene" is a sermon of the type which fascinates, interests and benefits in making us more kindly.

Emmett Corrigan, as Elijah Bradshaw, added another fine interpretation to his long list of roles, and that charming actress, Lucille Watson, played a small part so well that it was easy to understand why she should have been persuaded to lend her talents to it.

MARIE B. SCHRADER.

DOLLAR SEATS AT THE SHOW

(New York World)

The decision of a prominent theatrical firm to reduce the price of seats in the balcony and in the rear of the orchestra has an interest to managers and patrons alike as a possible solution of the present muddle of two-price theater tickets. The inevitable effect of the coupon system of reduced rates was to demoralize prices generally and to dissatisfy all but the few theatergoers who profited by it. With a fixed lower price for seats in specified parts of the house, this discrimination can be avoided. After all, if $2 is a fair price for a seat in the front of a theater, it is an unfair price for a seat in the rear.

It would seem in other respects also to be a good stroke of business policy. A large element of the theatergoing public will always prefer the seats nearer the stage and will continue willingly to pay $2 for them. On the other hand, there are many lovers of the drama to whom the lower price for a downstairs seat will prove an inducement which should increase their patronage.

Managers, moreover, have just reason to consider whether the recent riot of price-cutting was not something more than a surface symptom and a mere expedient of rivalry. Theater prices are not cut without good cause. The effect of a fixed lower scale of prices should logically be to correct the demoralization caused by irregular prices, to attract patrons to whom the dollar in question is a consideration, and not least to meet the encroaching competition of the motion picture houses.

Personal

BARKER.—Granville Barker, the producer-playwright, has just returned from a most successful tour of the Middle West, where he has been lecturing on "New Ideas in the Theater," under the direction of the J. B. Pond Lyceum Bureau.

BORDONI.—Mlle. Irene Bordoni, the Parisian comedienne, who first came here three years ago, and who has just closed her engagement in "Miss Information" at the Cohan Theater, has decided to remain

HANS LINNE.

permanently in this country. Following the example of Madame Nazimova, Mlle. Bordoni is learning to speak English. Frederic McKay has become her manager and is arranging to put her in motion pictures. Later in the season she will be presented in a new comedy in which she will play and sing.

BERESFORD.—Cynthia Vera Beresford, fourteen-year-old daughter of Captain the Hon. Harry Beresford and Mrs. Beresford, who on the stage is Kitty Gordon, is to make her debut as an actress on Dec. 1 by appearing in motion pictures with her mother. Later it is Miss Gordon's plan to have her daughter appear on the stage in a serious drama or comedy. Miss Beresford has appeared in amateur performances for charity. It is said that Captain Beresford objects to a stage career for his daughter and will come to this country about Christmas time to oppose her action.

CARPENTER.—Edwards Childs Carpenter, novelist, newspaperman and playwright of Philadelphia, was given a farewell dinner at the Pen and Pencil Club on the occasion of his retirement from his active newspaper work to devote his entire time to playwriting. His latest effort, "The Cinderella Man," is to be produced by Oliver Morosco next month in Los Angeles.

HARCOURT.—The biographical sketches in the programme at the Toy Theater, Boston, include a characteristic bit from Cyril Harcourt: "He says he is 'too busy to bother about his unimpeachable past because he is too interested and too immersed in his damnable present which consists of no food, no sleep, no devotional exercises; nothing in fact but perpetual rehearsals and the perpetual bullying of a hard worked company of excellent and charming actors.' We learn from other sources, however, that in his day Mr. Harcourt has been a cab driver, a cook, an engineer, a singer, 'almost, but not quite a clergyman,' and too many other things to enumerate, long before he ever wrote or acted seriously. His most recent books which he says are 'quite good enough to be ignored' are 'The World's Daughter' and 'First Cousin To a Dream.' At the moment he is trying to find time to correct the proofs of his newest book which he has based upon his well-known, 'A Pair of Silk Stockings.'"

HAYNES.—Minna Gale Haynes began a series of Tuesday morning recitals from Shakespeare and modern dramatic masterpieces at the Hotel Plaza last Tuesday. Miss Haynes's last appearance on the New York stage was in the revival of "A Celebrated Case" at the Empire Theater last Spring.

HOWARD.—Among those who play an important dancing part in "Around the Map" is Anna Howard, a sister of George Bronson Howard, whose latest novel, "God's Man," is proving a sensation in literary circles.

KNIGHT.—John P. Slocum has engaged Percival Knight for the leading comedy role in his production of "Nobody Home," which will tour the larger Eastern cities. Mr. Knight came to America a few years ago from George Edwardes's London company to appear in his original part in "The Arcadians." Following this engagement he scored a hit in "The Quaker Girl."

LINNÉ.—Mr. Hans S. Linné, the eminent composer and producer, was born of French parents in 1863 in Vienna, Austria, where he entered the Imperial Conservatory at the age of six years and studied the piano with Professors Schenner, Door, Epstein and Schmidt for nine years, at the same time taking instruction in harmony, theory, general bass and counterpoint of Professors Anton Bruckner, Hans Krenn and Carl Graedener, finishing his musical education at the conservatory with highest honors and diplomas at the age of seventeen. He soon after accepted a position as conductor with an operatic company to tour Italy, Greece, Turkey and the North Coast of Africa, followed by numerous engagements at the Kroll Opera at Berlin, at Hamburg, Dresden, Leipzig, Vienna, Prague, Budapest, and many others, receiving a call to come to America to conduct German comic opera at the Gustav Amberg Theater in New York, where Mr. Linné became at once recognized as one of the foremost conductors in that line. Among his numerous compositions are a "Symphonic Fantasie" for orchestra, already accepted abroad, and an "Indian Suite" in four movements, played by the Los Angeles Symphony Orchestra with great success and soon to be heard in the East. Three years ago Mr. Linné went to the Coast and became the conductor of the People's Symphony Orchestra and the People's Chorus of Los Angeles. It was while there he found Mlle. Vadie, the noted American danseuse, started with her and a corps de ballet a tour over the Orpheum and U. B. O. circuits, which act of his made a very great impression, and booking from September, 1914, till May, 1916. For next season Mr. Linné has written a ballet drama which will be a distinct innovation in vaudeville. It will be produced with Mlle. Vadie as premiere danseuse and one of the foremost Russian dancers to assist her, with a corps de ballet of twelve of the most beautiful and graceful dancers.

REVELLE.—Hamilton Revelle, the handsome and popular young player who is the subject of this week's cover of THE MIRROR, is the latest star of the Metro Film Company. Judging from the enthusiastic audiences that greet his every appearance, he is fast duplicating on the screen his triumphs of the stage. Mr. Revelle is an actor of marked versatility, having played all kinds of parts during his career, from romantic heroes to the deepest-dyed villains. After playing with Sir John Hare, Sir Herbert Tree, Sir Augustus Harris, Cyril Maude and other well known English actor-managers, he became leading man with Olga Nethersole, supporting her as Jean in "Sapho," Don José in "Carmen," Aubrey Tanqueray in "The Second Mrs. Tanqueray," and Dunstan Renshaw in "The Profligate." His next engagement was with David Belasco as leading man for Mrs. Leslie Carter in "Du Barry." As Cosse-Brissac in this play he scored one of his greatest triumphs. Other famous roles in which he has appeared are Don José in "The

JEANNE EAGELS.

Playing the Leading Role of Miriam in "Outcast." Miss Eagels Bears a Striking Resemblance to Elsie Ferguson, Who Originated the Part.

Rose of the Rancho," Sandor Tatray in "The Devil," and the Wazir Mansur in "Kismet." Mr. Revelle is now playing an important part in "Fair and Warmer" at the Eltinge Theater.

THE AMERICAN DRAMATISTS' OPPORTUNITY

American playwrights, it seems, are in a position to profit by the war as well as American munitions manufacturers, says the New York *World*. According to Augustus Thomas, "previous to last August, 60 per cent. of the dramas, comedies and operettas shown on the American stage came from Europe and England." Now that "playwriting is paralyzed throughout Europe for five or ten years to come;" little can be looked for from England and—

In this fact is the American playwright's golden opportunity. Not since the night the first theater in America threw open its doors have the

Bakody Berger, Cleveland.

ROBERT H. McLAUGHLIN.

Author of "The Eternal Magdalene."

writers of American comedies, satires, farces and musical operettas been yielded such an absolutely clear field. A nation of eighty millions must hereafter look exclusively to its own writers for its theater entertainment.

Mr. Thomas from his long experience is peculiarly endowed to recognize dramatic merit, and as art director of the Charles Frohman Company he can lend a direct encouragement to native drama. But can we produce plays to order as we produce munitions of war?

Writing a play is a different kind of literary composition from writing a best-seller and requires an exacting apprenticeship. The dramatic author is not "born" to the art as the novelist or poet may be. He must laboriously learn the technical side of dramatic construction, a thing decidedly more important to success on the stage than literary quality and necessitating something more than original aptitude. Perhaps the increase of college instruction in dramatic composition and the persistent agitation for "an American drama" have prepared the way for its realization now.

At any rate, the American dramatist cannot longer complain that he is discriminated against. His long-awaited "opportunity" is here and it remains for him to avail himself of it. Can he do without competition what he has done only in limited degree under the stimulus of competition?

WAR PLAYS

(From the Pittsburgh-Gazette-Times)

A big melodrama based largely upon a war theme and coming from the famous Drury Lane Theater, London, has closed an engagement in New York after a precarious two weeks' run. On the subject of war plays and their lack of appeal just now the *Literary Digest* declares:

"The chicken-heartedness of the public has long been the excuse put forward for the illogic of many playwrights. People are supposed unwilling to tolerate anything but 'happy endings,' whatever the logic of the situation. Has not a war-play just now closed because, as some aver, it had a depressing epilogue, as though war could have anything else? Pinero has lately inspired the newspapers to columns of amazed and wondering comment because he has 'tried two endings to his latest play, 'The Big Drum,' the second being a sop to the public's supposed concern against their own wounded feelings. 'The Big Drum,' it is said, will likely come to us this season, and THE DRAMATIC MIRROR tells us we shall probably have the unhappy ending. Is it because we are less squeamish than our British cousins, or because Pinero could not stand another continent's jibes? For, in spite of the public's supposed preferences, they have not seemed to relish this blatant catering."

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"'The Mirror,' the Representative Dramatic Journal of America"—*London Pelican*

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MARY ANDERSON!

It is a remarkable coincidence that two favorite American actresses who had announced their permanent retirement from the stage are once more under the spell of the footlights.

Miss JULIA ARTHUR, whose retirement upon her marriage was universally regretted, is again a conspicuous figure in a virile drama now playing in New York, and in the same issue of THE MIRROR, in which her first public performance was reviewed, appeared a notice of the return of MARY ANDERSON.

The cases of Miss ARTHUR and Miss ANDERSON are not identical, for the latter will be seen only in pictures; but the dividing line between the silent and the spoken drama is so narrow that we are justified in rejoicing at the prospect of seeing this distinguished artist again in the theater as a public attraction.

The news of her decision, reaching THE MIRROR after its forms had already been prepared for the press, found space only in a small corner of the Motion Picture Department, but those who read it did not escape the thrill of pleasure which the news conveyed.

True, years have elapsed since her last appearance, and the old theatergoer recalls her as a tall, slender, willowy girl, who was ideal in tender poetic roles, like those of Parthenia and Galatea; she could never be accounted a great tragedienne. But she had command of a finished art and an enchanting personality.

We saw her last in New York a few years ago when she attended the opening performance of a play in the making of which she had a hand, at the Century. She was still a stately woman of commanding presence, who had guarded well against the accession of adipose tissue, that insidious enemy of lovely womankind. There is still opportunity for her to demonstrate her art in its mature stage, the refinement of pose and the motion of poetic grace.

Whether she will inspire us with the same enthusiasm as of old, no one can say. But thousands and thousands of lovers of the stage will rejoice with THE MIRROR over the opportunity of seeing her again in the flowing raiments of the classic Muse which she wore so becomingly.

The camera will preserve to future generations something of the personality and genius of an actress who is peculiarly a product of America.

BOOK NOTES

LIST OF AMERICAN DRAMAS IN THE NEW YORK PUBLIC LIBRARY. Local readers of THE DRAMATIC MIRROR will be gratified to learn that the New York Public Library has compiled a list of American dramas on its shelves and in its reading rooms. The compilation has been made by Daniel C. Haskell, and makes up forty-seven pages of the October Bulletin. Roughly estimated, about 500 authors are represented.

BOOKS RECEIVED

MONTEZUMA, an historical tragedy in four acts with prologue, by Paul Barr-Kayser. Broadway Publishing Company, New York. Price, $1.50.

THE BREAKING POINT, a novel by Annie Austin Flint, with frontispiece by Dora Wheeler Keith. Broadway Publishing Company, New York. 291 pp. Price, $1.50.

GOSSIP

Georgia Harvey is playing Coddles in the Western "A Pair of Sixes."

Fanny Brice has taken the Adele Rowland part in "Nobody Home."

Jean Thomas has joined Madame Petrova as leading woman in "The Revolt."

Nanette Flack and Edna Whistler have been engaged for "Tit for Tat."

Leah Winslow has joined H. H. Frazee's "A Full House" in Philadelphia.

Noel Travers is playing the Majestic in Chicago this week in vaudeville.

Irene Enright has been added to the cast of "Very Good Eddie."

Edward Elsner will direct "The Unborn" and Emily Ann Wellman and Robert Dempster will play the leads.

Chamberlain Brown has arranged to manage Fritzi Scheff, George Whiting and Sadie Burt and Walter P. Richardson.

Georgette Leland has been engaged by Cohan and Harris for the Louise Drew role in "It Pays to Advertise."

Helen Raymond will be seen in the cast of "Very Good Eddie," soon to be produced at the Princess Theater.

Olive Reeves, a daughter of H. Reeves Smith, has been added to the cast of "Very Good Eddie."

Calvin Rische is now completing a three-season contract as the "Dope" in "The Divorce Question."

Adele Rowland has been engaged for an important part in "Katinka," which Arthur Hammerstein will produce.

"The Boomerang" was given its one hundredth performance at the Belasco Theater, Nov. 2.

Joe Chong Haw and Rosie Yuen Moey, a Chinese dancing team have been engaged for the "Ziegfeld Midnight Frolic."

Adelyn Wesley gave an address before the Twilight Club at its first dinner of the season at the Hotel McAlpin, Nov. 4, on the subject, "What Women Want."

Georgia Earle and Fanny Cannon, authors of "The Mark of the Beast," have begun a novelization of the play for one of the leading publishers.

John Philip Sousa has leased the four-story dwelling at 123 East Seventy-second Street for his town house. Mr. Sousa now lives at Port Washington, L. I.

E. A. Weil has engaged Percival Knight for the principal comedy part and Flora Zabelle for the prima donna role in "A Bare Idea."

Charlotte Granville has been engaged to act the character in "The Liars" she created in the original London production of the play.

Walter Jones has been engaged for the chief comedy role in "Tit for Tat," a new musical comedy which will be produced out of town Nov. 25.

Cecil Lean, now appearing in "The Blue Paradise," has signed a contract with the Shuberts by which he is to appear under their management five years.

Louise Muldener has been engaged for the third time by Wm. A. Brady to play the part of the German Spy in the "White Feather" company, which will tour Canada.

A. Toxen Worm has returned to New York to take charge of the publicity of "The Blue Paradise," and "Quinneys" for the Shuberts.

Paul Gordon has been engaged to act the part of a young English violinist in "Paganini" in which George Arliss is to appear.

Madge Cochrane, after a Summer's leisure in the country, is back in the city dividing her time between picture work and literary labors.

Lydia Lindgren, a young Swedish singer, who has been residing for some time in New York, has been engaged by the Chicago Grand Opera company.

To celebrate Sousa's birthday, Oct. 30, theater orchestras in every large city from the Atlantic to the Pacific played simultaneously his latest composition, "The New York Hippodrome March."

Katharine Lord has been engaged as general press representative of the Shakespeare Celebration with offices at 10 East Forty-third Street.

A new song by Maude Clark Hough and Laurence Bolton of Dallas, Tex., entitled "Once in a While," is off the press and being offered by Thomas Goggan and Brothers.

William J. Wilson, former stage director of the Hippodrome, has sailed for England to take charge of the stage direction of the new revue which Albert DeCourville will produce at the London Hippodrome.

George MacFarlane, who has been a member of the star revival of "Trilby," made his first appearance this season in New York, at the Winter Garden concert last Sunday evening.

The rink at the Ice Palace, atop the Forty-fourth Street Theater, is given over on Wednesday and Saturday afternoons to the use of patrons who bring with them their own skates.

Alberta Gallatin has been engaged by Emanuel Reicher for the part of Mrs. Arvik in "When the Young Wine Blooms," which he will produce in the Garden Theater on Nov. 16.

Horace James, who originated the comedy part of the assistant barber in "Hit-the-Trail-Holliday" in the Astor Theater, is convalescent following a recent operation in the Post-Graduate Hospital.

"The Charlotte Waltz" is the name of a new musical composition, written by Raymond Hubbell, musical director of the Hippodrome, for Charlotte, the premiere skater of the ice ballet in "Hip Hip Hooray."

Miss June Mullin, daughter of Mme. Agnes Florian, the vocal teacher of Brooklyn, is a full fledged prima donna, at the age of twenty years. Miss Mullin, who has many friends in Brooklyn, is now playing the part of Marion Thorne in "High Jinks."

Georgiana Roberts will inaugurate a series of lectures upon current topics at the Princess Theater, Wednesday morning, Nov. 10, at eleven o'clock, under the direction of Elisabeth Marbury. Her first talk will be upon the European war.

Donald Macdonald has been added to the cast of "A Bare Idea." He was recently tendered an engagement by Albert DeCourville for the new London Hippodrome show, but he preferred to remain in this country.

Kathleen Comegys is playing Irma Potash in "Abe and Mawruss," the part vacated by her sister, Claiborne Foster, whose marriage to Lieut. J. M. Cresap, took place on Nov. 9. Miss Comegys was recently a member of the Alcazar Stock company in San Francisco.

Haidee Wright, who is appearing with E. H. Sothern in "The Two Virtues," has received a cable from her brother, Huntley Wright, saying that his regiment had just been ordered to the Dardanelles. Huntley Wright was seen in New York as the comedian of "Three Little Maids" and "The Dairymaids."

E. H. Sothern believes he has received a war play with a record. It came from an English soldier in Kingston, Jamaica, and is distinguished from every other play ever written by the fact that it calls for 152 speaking characters, in addition to supers, and forty-two sets of scenery, and contains elaborated scenarios of action for films, to be displayed on the screen between the acts.

The jury in the case of Arthur Voegtlin against the Shuberts-Anderson company reported to Justice Weeks, in the Supreme Court Oct. 29, that it was unable to agree upon a verdict. This is the second time that a jury has disagreed over the case. The action will probably not come up for trial again for a year and a half.

A pleasant little party was given Tuesday night at Zeisse's Hotel, Philadelphia, by Kemp Greene as an aftermath to a visit of the Lubin moving picture players to the Broadway Theater, Camden. The stock company of the Camden theater were all present, as also were the players of the Walnut Street Theater, Philadelphia. During the supper many entertainers contributed songs and speeches. H. A. D'Arcy after reciting some of his famous poems and stories took opportunity to address the hundred or more guests upon the subject of the proposed million dollar fund to endow the Actors' Fund and Home. The speech was vigorously applauded and earnest co-operation was promised by the entire party.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

H. K. S., Boston, Mass.—We do not know where Ivy Payne is at present.

SUBSCRIBER, New York City.—Mae Desmond is with the Poli stock at Scranton, Pa.

STOCK INQUIRER.—Lowell Sherman is now appearing in "The Eternal Magdalene."

H. A. MCKNIGHT, Akron, O.—You are correct. It was in "Your Humble Servant" that Otis Skinner played the part of an old actor.

R. F. G., Rochester, N. Y.—Acquire competence sufficient to support you irrespective of possible salary for several seasons. Attend a reliable dramatic school, or join some good stock company as utility man.

AMBITIOUS, St. Louis, Mo.—Allan Dinehart has appeared in "Just Half Way," and "The Meanest Man in the World." (2) Edward S. Ruskay is the author of "The Meanest Man in the World." A letter can be addressed to him in care of the MIRROR.

CONSTANT READER.—We are informed from London that a mistake was made in giving the list of players presenting "Kick In" in the British capital. The correct list, according to the programme, consists of Wilton Taylor, James A. Heenan, Percival Lennon, Vera H. Finlay, Edith Browning, Tim Ryley, Ramsey Wallace, Helen Holmes, Josephine Williams, Helen Marqua, Noel Arnold, and G. Mayor-Cooke.

G. K. LANDER, St. Louis, Mo.—"The Brass Bottle," a comedy by F. Anstey, was produced in New York City at the Lyceum Theater on August 11, 1910, with the following cast: Richard Bennett, Edwin Stevens, Fuller Mellish, Mrs. Thomas Whiffen, Irene Fenwick, Ivo Dawson, Louis Massen, Cecilia Radcliffe, Grace Crowley, Sebastian Smith, Carrie E. Perkins, Adelaide Orton, Arthur Hyman, and Harry Long.

Mr. E. FARRELL, Easton, Pa.—(1) Brandon Tynan was Joseph in "Joseph and His Brethren." (2) Winchell Smith is the author of "Bobby Burnit," "The Fortune Hunter," co-author of "The Brass Bowl," dramatised "Love Among the Lions," and is joint dramatizer of "Wireless," "Brewster's Millions," and "The Boomerang." (3) Victor Mapes is the author of "The Dictator," "A Flower of Yeddo," "Dos Caesar's Return," "Capt. Barrington," "The Undercurrent," and co-author of "The Boomerang."

S. F., CINCINNATI.—Giles Shine was Patricia O'Brien, Eva Dennison was Nora O'Brien, Wilfred Lucas was Dan Mallory and Francis Byrne was Dick Crawford in "The Chorus Lady." (2) Florence Reed was born in Philadelphia. She made her stage debut at the Fifth Avenue Theater, New York City, in April, 1901. After this she played in stock and with May Irwin and E. H. Sothern. She has appeared in "Seven Days," "The Master of the House," "The Typhoon," "The Painted Woman," and "The Yellow Ticket." (3) We have not the information you desire.

HOSEA THINKS HIGHLY OF MISS LOWE

The New York Dramatic Mirror:

GENTLEMEN.—Kindly see if you can use this in your Stock news. It is entirely unsolicited on the part of Miss Lowe. But being a showman for years, handling the publicity for the largest circus on earth to the smallest theatrical attraction, I feel that my own experience places me in a position to judge the merits or shortcomings of the average actor or actress. I am handling the managerial end of the Alhambra Theater here for Mr. Gus Sun. We have played the best of road attractions and vaudeville. We are in our twenty-first week of Stock with Jane Lowe-John Adair, Jr., company, and we are playing to the best business, so I understand, in the Middle West. Miss Lowe, the leading lady, is but a mere girl. Yet her performance in "The Trail of the Lonesome Pine" and "Within the Law" was 50 per cent. better than the big road companies I have had in the same plays. This week she is playing "Madame X," and in a manner that is equal to the best of work on Broadway. For a youthful person to portray the part as she does is the most remarkable thing I have ever seen in my twenty years as a showman. I write this thinking you may give it some sort of publicity, so that the theatrical public can know of her ability. In these days of baby talking ingenues, her work is the greatest relief I've seen. I have witnessed three of the performances so far, and will see the majority of the run of this play. And it is some acting that can get me to sit through a play I have seen several times. I thank you, and hope you will publish this. I beg to remain,

Respectfully yours,

HOSEA F. METZ,
Manager Alhambra Theater, Marion, O.

THE MIRROR LEADS

Daily Papers Print Adolf Philipp's Secret Year and Nine Months After Mirror Discloses It

It is amusing to watch the alacrity with which the theatrical reporters on the daily newspapers rushed into print last Sunday with Adolf Philipp's "confession" that he assumed the names of Paul Herve and Jean Briquet in writing "Alma, Where Do You Live?", "Adele," "The Girl Who Smiles," and other musical comedies. THE MIRROR as far back as Feb. 4, 1914, printed a disclosure of Philipp's "secret" and told how the former proprietor of a German theater in Fifty-seventh Street turned out to order "any old thing in the play line."

Thus runs in part THE MIRROR story which the daily newspapers print one year and nine months later.

Adolf Philipp is a wonder of protean ability and literary legerdemain. He is Oscar Hammerstein of the East Side, though even Oscar can learn from him, and all our Napoleons of the drama are mere novices in comparison. Philipp has for some time past been supplying the American stage with money-making attractions. Witness "Alma, Where Do You Live?" and "Adele." If a manager is in need of a hit, all he has to do is to see Adolf. Adolf at once sees Paul Herve, Paul Herve sees Jean Briquet, and—presto! you have a comic opera or a musical comedy guaranteed for four months with an option for a year or more.

There were those when "Alma" was produced who suspected that all was not right with Jean Briquet. His name sounded Parisian enough, but his music didn't. In fact, it sounded German—it sounded like Weber's music, not Carl Maria's—and some even said it sounded like Philippine music by Philipp. Of course, that was absurd.

Jean Briquet is a well-known French composer—that is, well known in New York. You must'n be too particular. What matter though you can't find Jean Briquet's name in the roster of the French Academy? It is bold enough on the dead walls and ash barrels of little old New York: for great is Briquet and Philipp is his prophet—and publicity promoter.

Everything you need is at Philipp's. He keeps a constant supply of first-class goods. If the Jean Briquets, Paul Herves, F. Schumachers, and the regular staff can't supply your wants, don't go to some other shop. No trouble to show goods—no trouble to add to the regular staff of literary or musical Herrmans. Adolf deals in retail and wholesale hits, one-base hits, and near hits, for the American market exclusively. All offers from Berlin, Vienna, and Paris ignored. Jean Briquet writes exclusively for this market. Paul Herve, ditto. F. Schumacher, ditto. All under the exclusive management of Adolf Briquet, Paul Herve, Schumacher, Philipp.

MISS TAYLOR'S NEW PLAYS

To Be Seen in Three New Pieces by J. Hartley Manners—"Wreckage" a Drug Drama

LONDON (*Special*).—When Laurette Taylor makes her reappearance on the stage she will be seen in a repertory of three plays from the pen of her husband, J. Hartley Manners. These pieces will be "The Wooing of Eve," a comedy; "Sylvia, the Joyous," a character study; and "Barbaraza," a tragedy of war.

Mr. Manners has also written a drug drama, entitled "Wreckage," which Arthur Bourchier will produce in London. In its three acts the playwright endeavors to show how the habit is contracted, to what depths the drug-taker can fall and the ultimate hope of salvation. According to Mr. Manners the "first aid to the injured" to-day is the hypodermic needle. Any person injured to-day is usually treated by an injection of morphine. Repeat this injection a sufficient number of times and it becomes impossible for the patient to do without it.

DEATH OF COL. JOHN T. MACAULEY

LOUISVILLE, KY. (*Special*).—John T. Macauley, owner and manager of Macauley's Theater, died Nov. 3, of a complication of diseases after a lingering illness, at the home of his daughter, Mrs. Letchworth Smith.

Colonel Macauley was born in Newport, Ky., February 4, 1846. During the war between the States he enlisted in the Eleventh Indiana Regiment Volunteer Infantry. At the close of the war he engaged in business in Indianapolis. He came to Louisville in the early eighties, succeeding his brother, the late Barney Macauley, in the management of Macauley's Theater.

Colonel Macauley was one of the best known and most popular theatrical managers in this country, and his playhouse became an historic one under his able direction. All actors and friends were known to him as "sonny." He rarely called them by their names. Requests for any courtesy were but seldom refused. "All right, sonny," he generally would say, "I'll do it if I have to go to the poor house."

"GAMBLERS ALL" AT XMAS TIME

The death of Lewis Waller will not defer the American presentation of "Gamblers All," according to an announcement by Percy Burton, who controls the American rights to the play. Mr. Burton is negotiating with an English star to take Mr. Waller's role and will present the piece here around Christmas time, as originally planned. "Gamblers All" was written by the late Mrs. May Martindale, a daughter of Sir Charles Young, the author of "Jim the Penman."

GRAND OPERA ON THE BOWERY

The Zuro Opera Company opened an engagement at the Thalia Theater on the Bowery, Nov. 5, with a performance of "Carmen." Frances de Lorra sang the title role while Luigi Samolli was the Don Jose.

LOTTA AT THE FAIR

Victor Herbert Plays a Triumphant Overture for Her Return to San Francisco

SAN FRANCISCO, CAL. (*Special*).—Victor Herbert, conducting an orchestra of sixty-five musicians with tremendous success at the Exposition, is playing a triumphant overture to the advent of Lotta, the famous actress, who is coming to celebrate her special day on Nov. 9.

Lotta Crabtree attained to remarkable popularity during the sixties. Although born in New York City in 1847, she was always known as "the California girl" when appearing in the East. Lotta's career was assured following her appearance at the American Theater in 1856. She made her professional debut in 1860 on the opening night of the Apollo New Melodeon on Market Street, establishing such a reputation for herself that she received an invitation to appear at Niblo's in New York.

Her success on the other side of the Rockies was as great as it had been here, and when she returned to the city San Francisco appropriated her honors and made them part of its dramatic history.

At a farewell benefit tendered Lotta in 1869 she was presented with a wreath of gold and a package of $20 gold pieces by her admirers. Years after she showed her appreciation by presenting San Francisco the drinking fountain which marks the busiest spot of the city where she achieved her initial success.

NEW ASBURY PARK HOUSE

Rosenbergs to Build $150,000 Theater at Resort for Use of K. & E. and Shubert Productions

Henry and Walter Rosenberg, of 112 West 34th Street, have purchased from the Henry Wyatt Estate of Nutley, N. J., a plot at the corner of Cookman Avenue and St. James Place, Asbury Park, N. J., on which they will erect a modern fireproof theater costing approximately $150,000. The theater will be completed next May, and will be devoted to Klaw and Erlanger and Shubert productions during the Summer months.

REICHER TO PUBLISH MAGAZINE

Emanuel Reicher will publish a monthly magazine devoted to the drama in conjunction with his Modern Stage and American People's Theater. The board of editors will include Richard Burton, Barrett H. Clark, Walter Pritchard Eaton, George P. Goodale, Robinson Locke, George Middleton, Charles Henry Meltzer, Frederick F. Schrader, Hans von Kaltenborn, and Percival Wilde.

REPERTORY AT THE BANDBOX

Beginning last Monday night, the Washington Square Players introduced a system of repertory at the Bandbox Theater. The new bill of four one-act comedies will be given on Monday, Tuesday, Wednesday, and Thursday nights, and the bill which has been running—"Interior," "Helena's Husband," "The Antick," and "Fire and Water" will be performed on Friday and Saturday evenings and Saturday matinee.

"THE PINK LADY" ON TOUR

John C. Fisher has made arrangements with Klaw and Erlanger to present Ivan Caryll's and C. M. S. McLellan's "The Pink Lady" on tour this season. The production opened in Allentown, Pa., last Monday with a company which includes Maybelle Macdonald, Nella Brown, Marjorie Dalton, Elinor McCune, Irene Medora, Helen Lane, Dan Young, Abbott Worthley and others.

PHILHARMONIC SUNDAY CONCERT

The first Sunday concert of the Philharmonic will take place on Sunday afternoon, Nov. 14, with Melanie Kurt, of the Metropolitan Opera company, as the assisting artist. She will sing two important compositions of Richard Strauss and a group of songs with piano. Josef Stransky's offerings will be Dvorak's "Fourth" Symphony, Tchaikovsky's Overture, "Romeo and Juliet," and Franz Liszt's symphonic poem, "Tasso."

"WITHIN THE LOOP" FOR PHILA.

"Within the Loop," a new Shubert musical review, which has been in rehearsal for the past several weeks, will open at the Lyric Theater, Philadelphia, Thanksgiving week. This theater, which is now being completely renovated, will be also renamed, and is promised to be one of the handsomest and most completely equipped playhouses in the country.

"BACK HOME" AT COHAN MONDAY

"Back Home," the play by Bayard Veiller and Irvin Cobb from the latter's stories of the same name, will be presented in the Cohan Theater Monday night, Nov. 15. The cast will include John W. Cope, Willis P. Sweatnam, Phoebe Foster, Sydney Booth, Richards Hale, Miriam Doyle, Robert Middlemas, Charles B. Wells, Violet Howard, Fred. Goodrow, and John Warnick.

TEXAS THEATER CHANGES HANDS

WICHITA FALLS, TEX. (*Special*).—I. and J. Markowitz have purchased from J. B. Marlow the Wichita Theater for $45,000 and will take charge Jan. 1, 1916. Messrs. Markowitz Bros. expect to get a good man to manage the house by the first of the year. LEON LOEB.

STUDENTS OF THE DRAMA

B. Iden Page and Donald Robertson Coaching Carnegie Institute Players

PITTSBURGH, PA. (*Special*).—Students at the Department of Dramatic Arts of the Carnegie Institute of Technology have had during the past month the opportunity to make an interesting study of two periods of seventeenth century drama and acting. "The Elder Brother," by John B. Fletcher, one of the important Elizabethan dramatists, has afforded the chance to see the workings of the actor and playwright of that quaint period. Rehearsals of this play have been under the direction of Mr. B. Iden Payne, who a few years ago included this vehicle in his repertoire at the Gayety Theater, Manchester.

In Moliere's fine comedy, "Tartuffe," something of the elements of the modern drama have been found. Rehearsals have been conducted by Mr. Donald Robertson, who has been with the Department for a time as guest-director. Under his direction, the students have received some conception of the elegance of the acting of the Louis XIVth period. Both the above mentioned plays were given public performances.

During his stay, Mr. Robertson gave a lecture on "The Player's Calling" before the students of the Art School of the Carnegie Institute of Technology. Last week the Department enjoyed and appreciated visits from members of Miss Elsie Ferguson's "Outcast" company.

Thomas Wood Stevens, head of the Department, has been engaged to direct the Newark, N. J., pageant, which will be given next Spring in celebration of the two hundred and fiftieth anniversary of the founding of that city. FREDERIC MCCONNELL.

GOULD BACKS GAIETY

American Capitalist Finances Famous London Theater

LONDON, ENG. (*Special*).—It has just become known here that Frank Gould, the well-known American capitalist, is the financial saviour of the famous Gaiety Theater. When things were not going well with the Gaiety, prior to the production of "To-Night's the Night," Mr. Gould guaranteed an issue of $140,000 worth of profit-sharing bonds.

In addition to being the largest stockholder of the Gaiety company, Mr. Gould is one of the largest stockholders in the company which produces musical plays at the Adelphi. He is also interested in the Victoria Palace and in the company formed by Alfred Butt to build a big music hall in Paris. Mr. Gould makes his home in the French capital. Some years ago he married Miss Edith Kelly, a former member of the Gaiety Theater company.

NARRAGANSETT CLUB MINSTREL

The Narragansett Club gave a minstrel performance at the Palace Theater, Port Richmond, Staten Island, on Thursday evening, Oct. 28. An interesting entertainment was given under the direction of Samuel A. Blan. Besides the usual black face semi-circle, with soloists, end men and interlocutor, there were special features including Hogan and Schaumberg, in a relined piano specialty, and a burlesque called "Feva Hay, the Sly Priestess of Systemism." The committee in charge numbered Lewis J. Wright, chairman; Samuel A. Blan, J. Walter Thompson, B. V. McKinney, B. W. Verkruzen, Herbert C. Truppner, Leon C. Mandler, Gus Ballin, Frank G. Burger, Joseph C. Letts, Samuel D. Sewell, Franklin V. Foggin, A. W. Dexheimer, Thomas J. Keyes, and Charles A. Burke.

"ROMEO AMD JULIET" AT 44th St.

The David Chanler Dramatic Company will begin an engagement at the Forty-fourth Street Theater, Nov. 22, with a revival of "Romeo and Juliet." The organization is under the direction of Jacques Coini, formerly artistic director of the Manhattan Opera company. Khyva St. Albans will play the part of Juliet.

Others in the company are Fuller Mellish, George Relph, Frederick Lewis, and Ffolliot Paget.

JULIA ARTHUR'S HUSBAND SUED

Benjamin Pierce Cheney of Boston was sued on a note when he came to New York to witness the return of his wife, Julia Arthur, to the stage in "The Eternal Magdalene." The action against Mr. Cheney was brought by the Royal Company, private bankers of this city, to recover $2,000 alleged to be due on a promissory note, payable at the National Shawmut Bank, Boston. F. S. Pusey and Daniel H. Willard are named as co-defendents.

BRAMHALL TO OPEN TO-NIGHT

The Bramhall Playhouse in East Twenty-seventh Street will open its season to-night with a double bill, a satire by Anna Wynne entitled, "The Courtship of Then, Now and To-morrow," and a playlet by Butler Davenport called "The Depths of Purity." In the company are Anna Wynne, William Raymond, Doris Hardy, Frank Patton, Muriel Hope, Butler Davenport, and Catherine Proctor.

TO REVIVE WALTER PLAY

Eugene Walter's play, "The Plain Woman," which was seen on tour last season with Charlotte Walker in the leading role, is shortly to be revived under a different name with Josephine Victor in the principal part. The play is said to have undergone several changes since its last performance.

ON THE RIALTO

A man named Risque is announced as the author of a new revue in London. But then there's a theatrical censor in England.

♠

ST. JOHN, N. B. (*Special*).—After Nov. 1, and until the end of February, the police will have the authority to arrest any person in the streets without reasonable excuse after seven o'clock in the evening.

Persons to and from the motion picture shows will not be molested.

♠

That hardiest of all plays, "He Comes Up Smiling," has just closed another theater. The Auditorium Theater in Baltimore, where a stock company has been holding forth for some weeks, is the latest victim. A few weeks ago the LaSalle Theater in Chicago was compelled to close its doors upon a musical production of the play. And last season the Liberty Theater in New York underwent a long period of darkness following the presentation of the play there.

♠

If one has no idea of the quantity of publicity and busines efficiency required to exploit an organization of the type of the Boston Opera-Pavlowa company, one but needs to visit Max Rabinoff's office in the Metropolitan Opera House building. There one can see enough industry for a whole theatrical season. The other day the following were observed, rushing from typewriters to files to pass-seekers to desks to telephones to stenographers: Rufus Dewey, Howard Potter, Mason Peters, Max Rabinoff, Charles Strakosch and Max Hirsch.

♠

Following is a list of English actors who have fallen in action "somewhere in France." The most notable is Harold Chapin, who, at the early age of twenty-nine, had made a name both as actor and playwright:

Herbert Trenly Birch, J. Grant Brandon-Thomas, Lawrence Carlton, Clive Cattley, Harold Chapin, S. G. Colman, Kenneth Dennys, Guy Du Maurier, Frederick R. C. Hammond, John Knowles, Lionel Mackinder, Edward Mason, A. Milward, Laurence McClelland, Meredyth Owen, Arthur Paterou, Will Powell, and Gerald Edwin Venning.

♠

Commercial and mercantile establishments are being represented on the stage more than ever this season. And they range all the way from a pawnshop to a cloak and suit house. In "The Bargain" we saw a pawnshop on New York's East side. A cobbler's shop is represented in "Hobson's Choice." Much of the action in "Quinneys" and "Stolen Orders" takes place in an antique shop. George M. Cohan has selected the unromantic atmosphere of a barber shop for a scene in "Hit-the-Trail Holliday." The offices of a petticoat company are disclosed in "Our Mrs. McChesney" and characters in "Rolling Stones" are occupied in business hours in the offices of a candy factory. Julian Eltinge gave us a view of a modern dressmaking establishment in "Cousin Lucy." One of the scenes in "Our Children" showed a shoe shop and Potash and Perlmutter's cloak and suit house is again observed in "Abe and Mawruss."

♠

Henry W. Savage was waiting his turn in a Times Square barber shop the other day when he heard the name Green mentioned.

"Green?" he asked, "Why I once had an actor named Matt Green in 'A Bad Samaritan,' a play by George Ade that I produced nine years ago. I lost track of him soon after and I haven't seen him since. I'd like to find him again as he was a rattling good actor."

"No sooner said than done," piped a voice from a nearby chair, "I'm Matt Green, the same Green that played the part of the Showman in 'A Bad Samaritan' nine years ago."

Whereupon Mr. Savage tendered Mr. Green an engagement for an important part in "Behold Thy Wife." But the actor rejected the offer.

"No more acting for me," he said, "I have a permanent position as door tender at the Cort Theater and though the salary is not large I know I have a steady position and, believe me, that is some consolation in these trying times."

THE FIRST NIGHTER

"FAIR AND WARMER"

Farce in Three Acts by Avery Hopwood. Produced by Selwyn and Company. Staged by Robert Milton. Elliange Theater, Nov. 6.

Billy Bartlett ..... John Cumberland
Laura Bartlett ..... Janet Beecher
Jack Wheeler ..... Ralph Morgan
Blanche ("Blanny") Wheeler, Madge Kennedy
Phillip Evans ..... Hamilton Revelle
Tessie ..... Olive May
Harrigan ..... Robert Fisher
Pete Mealy ..... Harry Lorraine

Act I.—Drawing-room of Billy Bartlett's apartment. Eight P. M. What happened first. Act II.—The same. Six hours' later. What happened then. Act III.—The Bartletts' bedroom. The next morning. And then—what happened. Place.—New York city. Time.—The present.

This is one of the really clever farces of the season. It is described as a "play of Temperature and Temperament" by the author, who by economizing in extraneous issues has centered interest in a little domestic episode which may not be altogether out of the common, but is technically a little masterwork of farce writing. The management meanwhile has had the good fortune to assemble a cast which from first to last is expressive of the humor of the piece, acting with an abandon that helped mightily to put the stamp of success on the play.

Billy Bartlett is a model husband. Model husbands, to be happy, should never be too good. His wife Laura is tiring of the uniformity of his good habits and not averse to the attentions of her former admirer, Philip Evans. In fact, she promises to get a divorce from her model husband in order to marry a man who has a genius for saying nice things to ladies and finding ladies to say them to. The flat announcement of her intention to divorce him sends the peace-loving, henpecked but eminently respectable Billy floundering in a slough of doubt and despair, while Laura and Philip go off to spend the evening at the opera.

But meantime something has happened that is vital to the story. Billy's friend, Jack Wheeler, who is married to a dainty as well as devoted little wife, upbraids Billy for his unvarying good habits. He says that in order to keep a woman's love you must keep her guessing, and that his periodical visits to the Mystic Shrine are mere subterfuges in line with his policy of keeping "Blanny" on tenter hooks about his whereabouts. In short, Jack puts Billy through a complete course of elementary instructions on how to be happy though married.

Now the old farcical way has been to send the husband off on a jamboree of premeditated wickedness and effecting an ultimate cure by heroic measures. In this version of an old method the same thing is effected in a new way. It chances that Billy in his innocent, lamb-like way betrays Jack's secret to "Blanny" (Mrs. Wheeler) about his visits to the Mystic Shrine, and the two resolve on revenge. They sit up till very close to 2 o'clock in the morning determined to appear "compromised" when their respective spouses shall enter the room. Billy is to be found with his arms closely locked about "Blanny's" waist. But by this time the two conspirators are so sleepy that they must either abandon their plan or find something to keep them awake. Laura has often enough declared that if Billy would only take a cocktail after 9 P. M., he would be able to keep awake; but so far he has never tried drinking cocktails. "Blanny," too, is a teetotaler; but as they must keep awake at any price they resolve to sacrifice their principles and try the remedy so often prescribed by Laura.

Billy trots out a perambulating liquor dispensary and in one of the funniest acts in any farce the two inexperienced compounders of variegated labels of firewater proceed to get royally elated. The piece is clean in that the audience is perfectly aware of their child-like innocence, but when Laura and Jack return they find Billy snoring heavily on the lounge and "Blanny" on the floor covered with a fur rug, her hair disheveled and her whole appearance calculated to furnish first-class evidence in a suit for divorce. The only one who enjoys the predicament is the gallant Philip, looking on with the amused interest of a non-partisan spectator. In another amusing act the interlocking complications are happily solved, and through the testimony of the intelligent servant girl, Tessie, the innocence of the lambs is established and Laura cured of her desire to divorce Billy.

Mr. Cumberland, though suffering from a severe cold which caused the postponement of the farce for a week, gives a most amusing performance as Billy, and Miss Kennedy scores a well-deserved success in the role of "Blanny." She has a refined way of overcoming the objections to ladies on the stage overindulging and has the audience with her at every stage of the developments. Miss Beecher is excellent as Laura and Mr. Revelle makes the part of Philip stand out clearly as an integral element of the story, while Mr. Morgan acts Jack with a far-reaching command of emotions from the ultra gay to the ultra blue, and Olive May as Tessie and Robert Fisher as Harrigan, the heavy-weight moving man in the last act, are most enjoyable.

"HOHEIT TANZT WALZER"

Operetta in Three Acts by Julius Brammer and Alfred Gruenwald. Music by Leo Ascher. Staged by Rudolf Christians. Victor Wagner, Conductor. Irving Place Theater. Nov. 5.

Dominik Gaudenzdorf, librarian ... Willy Frey
Lisl, his daughter ..... Emmy Nicklass
Plunderer ..... Ernst Robert
Peperl Gschwandner, music teacher, Hans Unterkircher
Aloisius Strampfl ..... Angelo Lippich
Sali, housekeeper ..... Flora Arndt
Knackerl, official ..... Curt Manthey
Prinzessin Marie ..... Margarete Christians
Frau von Kalesch ..... Lina Haensele
Didl, waiter ..... Heinrich Falk
Maxl, waiter ..... Ifi Engel
Stangelmeyer ..... Eugen Keller
Rohrbeck ..... Benn Busoni
Martha ..... Selma Weber
Thea ..... Helene Rothe
Bodyguard to Princess ..... Hermann Korn
Count Rendl ..... Otto Meyer
Prince Viktor Bogumil ..... Arnold Jacobson
Princess Crescentia Luise ..... Amy Anchell
Baptiste, chamberlain ..... Ludwig Koppee

Act I.—Gaudenzdorf's home. Act II.—Summer garden, "Silver Pretzel." Act III.—Chateau near Vienna. Period 1850.

Director Christians varied his policy last week by presenting his talented company in a true-blue Viennese operetta full of melodious strains and the usual blending of comedy and sentiment. The house was packed from pit to dome, and at the end of the second act the stage was one mass of flowers showered upon the favorites by their admirers. Mr. Christians has obviously made a happy selection, and it is pretty safe to predict that "Hoheit Tanzt Walzer"—that is to say, Her Highness Dances a Waltz—will hold the stage for some time to come, as the comedy (it is really a comedy with music) translates the beholder into the pleasant atmosphere of the old Vienna of Lanner's day—Lanner, who bore the title of the Waltz King before the original Johann Strauss had graduated from his orchestra.

Another magnetic attraction was the announcement that Miss Margarete Christians would appear as Hoheit, for ever since she made her debut last season in the little song-play, "Bruederlein Fein," the patrons of the Irving Place have been keen to see this charming young woman in something equally worthy of her.

The story deals with the Vienna of sixty or seventy years ago. Lisl, the daughter of the retired old librarian, Gaudenzdorf, is in love with Aloisius Strmpfl, a poor young man without prospects, but is wooed by the rich vulgarian Plunderer. She can hardly escape this objectionable marriage when the lovers find a timely friend in the light-hearted but ambitious music teacher, Peperl, who, in the confident expectation of being appointed kapellmeister at court, lends Aloisius money to lease the Silver Pretzel restaurant and Summer garden, and enables the lovers to marry. As he has no influence his application for the kapellmeister post is turned down, and he turns waiter at the Silver Pretzel.

In order to attract customers, the resourceful Peperl inserts personals in the papers of fictitious rich young men and wealthy young women appointing rendezvous at the garden. The scheme works, and among the miscellaneous visitors to the resort is the Princess Marie, who comes incognito, accompanied by a lady of the court. The lively young thing is about to enter a loveless marriage, and before settling down is determined to see Vienna life among the middle class and to dance a Vienna waltz as danced by the people. She orders goulash and a glass of beer, and soon is on a familiar footing with the gallant Peperl. As there is no music, she secretly sends for Lanner, and to one of Lanner's delightful waltzes she trips the light fantastic toe with Peperl and incidentally learns the story of his ambition to be kapellmeister at court. After a splendid lark with Peperl as the hero, Her Highness's identity is betrayed by her valet, and to the joyous shouts of the people she leaves the garden, not without a languishing glance at Peperl.

We next find Peperl at court as instructor of dancing to a tiny princess and a prince, and then the sentimental note enters into this potpourri of light-hearted gayety. The hour of Princess Marie's betrothal is approaching. She loves Peperl, but there is no such happiness for a princess of the blood. As she passes through the palace chamber with her bridal train on the way to the altar, Peperl kneels at her feet and kisses her hand, and the princess sheds a silent tear. But before she goes she hands him his commission as kapellmeister, and though deprived of his princess he has attained his life's ambition in another direction.

The versatile company was at its best, and with sundry additions to the cast the operetta went over the boards with spirit that made the performance memorable. Miss Christians was delightful as the Princess Marie, and displayed a simple girlish grace in her acting, dancing and singing that was appealing. A hit was made by Mr. Unterkircher as Peperl. One of the youngest members of the company, his field has been tragedy; he appeared very acceptably as the younger Picolomini in Schiller's tragedy and similar characters, and his dashing abandon in the role of the temperamental Peperl astonished even his best friends. Emmy Nicklass shared equal honors in the soubrette role of Lisl. She is a perfect little whirlwind, and dances and sings with great spirit. The two children, Arnold Jacobson and Amy Anchell scored in a melodic gavotte. Another admirably acted part was that of Plunderer by Ernst Robert. The ensemble was excellent, and the orchestra was well directed by Mr. Wagner.

"WASHINGTON SQUARE PLAYERS"

Four One-Act Comedies: "Literature," "Overtones," "The Honorable Lover," and "Whims." Produced at the Bandbox Theater Nov. 8.

In their second programme of their new season at the Bandbox Theater the Washington Square Players approach nearest the ideal to which they aspire—that of presenting unconventionally and with originality such plays as are not generally offered on the stage of the so-called commercial playhouse.

In the composition of their new bill they have wisely cast tragedy to the winds and have selected four comedies from four different languages. From the German, Arthur Schnitzler's "Literature" has been chosen; the Italian is represented by Roberto Bracco's "The Honorable Lover"; Alfred de Musset's "Whims" is the French selection, while "Overtones," by Alice Gerstenberg, is the English offering. We knew what to expect of the three foreign plays. We have learned to depend upon three such eminent sex psychologists as Schnitzler, Bracco, and de Musset. We instinctively felt that we could sit under the spell of their mastery of phrase and situation and not become too disappointed by their inability to prove the fourth dimension of the eternal triangle. We entertained no such blissful anticipations in regard to Miss Gerstenberg. True, she had qualified as an expert technician in clearing a dramatic path out of the fantastic mazes of "Alice in Wonderland," and in writing a comedy called "Captain Joe," but, frankly, we never conceded the possibility of her participation in the honors of the evening.

With no effort at spread-eagleism, we can safely say that America is "uber alles" in this bill of "comparative comedy." In her original conceit called "Overtones," Miss Gerstenberg proved that in her analyzation of human nature she is quite as mercilessly ironical as her associates on the programme.

Her playlet is an original satire on the ceaseless struggle to maintain false appearances. It is written with imagination and philosophical insight. Hetty, a rich but discontented wife, is visited by her friend Maggie, a poverty-stricken young woman who has had the better of her in a love match. In their conversation they discuss the blessings that time has brought them and they are assisted in "keeping up appearances" by their other and true selves. As Harriet tells Margaret of her happy marriage, her true self, Hetty informs us that it is a lie and that secretly she longs for her old sweetheart, now Margaret's struggling husband. Margaret pretends her call is purely social but her other self, Maggie states that it was paid solely to enlist financial support for her husband. The curtain falls with the two women exchanging compliments while their hearts are filled with hate and envy. The play was given a colorful setting by Lee Simonson. Agnes McCarthy and Grace Griswold were excellent as the two "overtones."

Schnitzler's "Literature" was the opening play of the programme. It proved a bright and amusing episode concerning the successful attempt of a woman to live down her Bohemian past. Margaret, a novelist, is engaged to Clement, a respectable and unimaginative individual who regards her past associations as thoroughly disreputable. Upon learning that she has had another novel published he departs in anger, whereupon Margaret is visited by her former lover, Gilbert, a writer, with whom she had known rags and riches in Munich. They reveal to each other the fact that each has a novel about to appear in which the stories of their love are embodied. Rather than face the wrath of Clement, Margaret consents to fly with Gilbert. Before they can carry out their plans, however, Clement returns to inform his betrothed that every copy of her novel—except one which he has brought with him—has been suppressed. Fearful of a compromise, Margaret throws this last copy into the fire, pretending that her action is prompted by respect for her husband's wishes. Robert Strange appeared to advantage as Clement. Helen Westley's performance of Margaret was marred by an over-elaboration of gesture.

"The Honorable Lover" was a sprightly triviality concerning the desire of an engaging young Italian to uphold his creed of honesty in love in the face of overwhelming opposition on the part of his wife and sweetheart. Manina aims to be rid of her insignificant and excessively solicitous husband in order that she may enjoy perfect harmony of soul in an alliance with Alberto. Alberto, however, does not view her plan with approval, since he is more or less in love with his wife. Summoned to a consultation, he succeeds in patching up the differences of the quarrelsome couple by informing Manina that if she insists upon a separation she will never—well, hardly ever—see him again. Florence Enright was sufficiently temperamental as Manina. Edward Ballantine was capital as Federico, and Frank Conroy played Alberto with an excellent sense of comedy.

The Alfred de Musset piece concluded the programme, and, although it was evident that the stage director had devoted most of his attention to this playlet, it proved rather disappointing. That a woman may possess whims as well as a man serves as the theme. Comte de Chavigny, a young libertine, bestows his affection upon whatever courtesan his mood directs, until he is brought to his senses by the clever strategy of Madame de Lery. In his wife's absence she succeeds in making him declare his love only to ridicule him for his pains. Convinced that he has no right to the feminine privilege of whims and that he has been making a mess of his married life, he becomes repentant and the curtain falls with every promise of reconciliation between him and his devoted wife. Lydia Lopokova gave a spirited and charming performance of the comtesse. Helen Westley was delightfully languorous as Madame de Lery. Ralph Roeder was the comte.

"SECRET SERVICE"

Play in Four Acts by William Gillette. Revived by Charles Frohman at the Empire Theater Nov. 8.

General Nelson Randolph ..... Joseph Brennan
Mrs. General Varney ..... Grace Reals
Edith Varney ..... Helen Freeman
Wilfred Varney ..... Stuart Fox
Caroline Mitford ..... Irene Haisman
Lewis Dumont ..... William Gillette
Henry Dumont ..... Edward Fielding
Benton Arrelsford ..... Edwin Mordant
Miss Kittridge ..... Evangelyn Blasdale
Martha ..... Marion Abbott
Jonas ..... H. G. Bates
Lieutenant Maxwell ..... Wade Hampton, Jr.
Lieutenant Foray ..... Stewart Robbins
Lieutenant Allison ..... Earl Redding
Lieutenant Tyree ..... Marshall Vincent
Lieutenant Ensing ..... Fulton Russell
Sergeant Wilson ..... Louis Hendricks
Sergeant Ellington ..... Arthur Wallace
Corporal Matson ..... H. A. Morey
Cavalry Orderly ..... William Brown
Artillery Orderly ..... Sherman Howe
Hospital Messenger ..... George Wells
First War Department Messenger, Richard Brock
Second War Department Messenger, David Rothschild
Third War Department Messenger, Philip Sanford
Fourth War Department Messenger, Philip Wood
Telegraph Office Messenger A. Thomas Cawley
Telegraph Office Messenger B. John Lonergan
Eddinger ..... Christopher O'Brien

After the mass of mediocrity that has been submitted for the past year to a patient public under the guise of "war plays," it is a pleasure to turn to a play which, in appeal and dramatic intensity, is as effective as at its first presentation nineteen years ago. Were it produced the other night for the first time we can imagine blase critics declaring at the head of their columns the next day, "At Last—A Real War Play." In spirit and detail "Secret Service" is out-and-out melodrama, but the materials employed are more effectively used than in many plays which have seen the light of production this season. Up to the final curtain no relaxation of absorbed interest on the part of the audience was apparent.

The acting was excellent. Mr. Gillette gave his usual magnetic performance. Edwin Mordant gave a strikingly good portrayal of Arrelford. Helen Freeman played the part of the young Southern girl with spirit and charm. Irene Haisman was an impulsive Caroline Mitford. Joseph Brennan lent dignity and authority to the part of General Varney. Marion Abbott was a capital Martha, and Grace Reals contributed sweetness and light to the part of Mrs. Varney.

"THE ANGEL IN THE HOUSE"

Fantastic Comedy in Three Acts, by Eden Phillpotts and Basil MacDonald Hastings. Produced by Arnold Daly, Fulton Theater, Nov. 8.

The Hon. Hyacinth Petavel ..... Arnold Daly
Sir Rupert Bindloss, Bt. ..... George Giddens
Basil Malet ..... Eugene O'Brien
Lieutenant Count Pietro Rossi, Effingham Pinto
Robert ..... Percival T. Moore
Lady Sarel ..... Hilda Spong
Lallie ..... Alma Tell
Joan ..... Lorraine Frost

The authors have created a peculiar character in the person of the Hon. Hyacinth Petavel, whom Mr. Arnold Daly is now interpreting at the Fulton Theater, a modern version of Bunthorne who unfortunately for the world was conceived by W. S. Gilbert in a period antedating the Futurists. Their eccentric hero held the London stage for some months as a great favorite, interpreted as he was by Mr. H. B. Irving; but as Hyacinth is an extraordinary Englishman, and Mr. Daly is an Irishman of extraordinary ability as a wit, and a witty Irishman rarely merges his identity successfully with that of an Earl of Pawtucket, we are not sure that we clearly saw the Hon. Hyacinth Petavel whom Messrs. Phillpotts and Hastings had in mind. It was not until the last act, when Hyacinth, victim of defective circulation, overtaken by night on a dewy island, accepts Lady Sarel's woolen petticoat to warm his shivering limbs, that the audience had an opportunity to laugh heartily; for while Hyacinth is a distinct character study and the play possesses many brilliant attributes of dialogue, it is signally deficient in situations and proceeds at a dignified pace to the concluding episode which leaves Hyacinth and Lady Sarel together in an amusing relationship.

Hyacinth is a good deal of a silly ass as to nature and a super-intellectual ass to training, an unspeakable egoist and unlovely peace disturber. The three acts transpire on the estate of Sir Rupert Bindloss, a kind, simple-minded, indulgent old-fashioned gentleman, the father of two pretty daughters betrothed to a crack Italian aviator and an athletic discus-thrower.

The only other tenant of the estate at the time is Lady Sarel, under whose care the young girls have been brought up since the death of the mother. Into this peaceful, happy circle, fate precipitates the son of Sir Rupert's deceased friend, Lady Petavel, heralded as an angel, but in reality a man of the most bizarre tastes and accomplishments, an enthusiastic futurist, eugenic and intellectual revolutionary, an eccentric of the wildest paradoxes with ice water in his veins and a passion for fires in August to keep his circulation going. He is warmly received, but is in the house scarcely a week before the old family portraits are replaced by futurist works of arts and the pleasant relations which have hitherto obtained on the estate are all turned topsy turvy. He half succeeds, on eugenic principles, in breaking up the engagement of the young ladies and plans to marry Sir Rupert to Lady Sarel. The only person on whom his eccentricities exercise a charm is Lady Sarel, who has begun to wear woolen petticoats, which we are told is an infallible sign that an unmarried woman has ceased to have matrimonial aspirations.

Hyacinth carries things with such a high hand that he arouses the active antagonism of the young aviator and the discus-thrower, and they contrive to arrange a picnic on the little island in the great lake in the grounds of the house, shrewdly planning to play on his defective circulation to bring him into closer intimacy with Lady Sarel. They contrive to desert the twain on the island in the chill of an early September night, and succeed so admirably that the egoist is compelled to accept the generous offer of Lady Sarel to divest herself of her petticoat in the nearby bushes in order to protect him from freezing to death. He thereupon snuggles closely up to his protector under the shelter of a little temple to Eros, where both are surprised by the conspirators in close embrace and fast asleep. Hyacinth in conclusion makes the amende honorable and offers his heart and hand to the embarrassed lady.

We have seen Mr. Daly act with more spontaneity and with an evident better understanding of his character than in this his latest effort, and while there is much to admire in his work, it gives the impression of being forced and artificial. Two really joyous performances were given by Mr. Giddens as Sir Rupert and Miss Hilda Spong as Lady Sarel, the former in the display of unctuous, insidious humor, the latter in a manifestation of that dashing quality of a woman of breeding with which we have come to identify her so closely. Miss Tell charmingly acted a youthful ingenue role, and Miss Frost was excellent in a similar part. The two young men were well played by Mr. O'Brien and Mr. Pinto.

AT NEIGHBORHOOD THEATERS

STANDARD. — "Potash and Perlmutter," with its original characters of Abe and Mawruss, is this week's attraction at the Standard Theater. In the cast are: Phil White, Harry First, H. Semels, Jane Fearnley, Helen Salinger, Blanche Aimee, Maurice Barrett, and others.

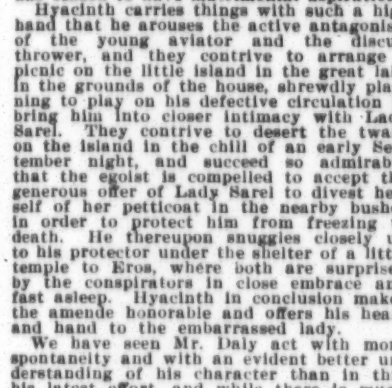
LEXINGTON.—H. H. Frazee's production of Edward Peple's amusing farce, "A Pair of Sixes," is the offering at the Lexington Theater this week. The cast includes Paul Nicholson, Miss Norton, Walter Fenner, Mazie Fogarty, Godfrey Matthews, Jane Quinn, John E. Lee, James T. Galloway, John Houston, Alice Claire Elliott, Joe Dean, and John Mettitt.

LÀDA DANCES AT THE CANDLER

Lada offered the first of a series of three dance recitals on Tuesday afternoon, Nov. 9, at the Candler Theater. Her programme included dances given to music by MacDowell, Borodine, Brahms, Liszt, Johann Strauss, and Sibelius. Madame Mieler-Narodny, soprano, was the accompanying artist. Arnold Volpe's orchestra rendered the selections.

"WHAT 'TIS"

The Times Producing Corporation has accepted for production early in January a new three-act farce, with music, entitled "What 'Tis."



Hall, N. Y.

MRS. J. A. WALLERSTEDT.

J. ALBERT WALLERSTEDT MARRIED

J. Albert Wallerstedt, the baritone known in opera was married on Saturday, Oct. 23, to Miss Davida Elizabeth Anderson of this city. Mr. and Mrs. Wallerstedt after a trip to Europe, will make their home in New York.

ACTORS' EQUITY ASS'N

A. E. A. Warns Players Planning to Appear in Vaudeville — Many New Members

At the last meeting of the Council held in the Association's rooms, Suite 608 Longacre Building, Nov. 1, the following members were present: Mr. Francis Wilson, presiding; Messrs. Charles D. Coburn, Edward Connelly, Frank Craven, Edward Ellis, Frank Gillmore, Howard Kyle, Bruce McRae, Grant Stewart, Paul N. Turner, and Thomas Wise.

New members elected:

Noah N. Berry, Jr.	Ray Kehm
Thomas H. Burton	Walter G. Marshall
Louis Calvert	Francis Matthews
Shirley Carter	Conrad Nagel
Frank Coombs	Russell Parker
George A. Dayton	Fayette Perry
Floriene Farr	Charles E. Peyton
Margaret Fielding	Kate Phillips
Albert Gebhardt	Vincent Romeo
Charlotte Granville	Leona Stephens
Genevieve Houghton	Nat M. Wills

May Irwin is a member of the A. E. A. and her management has adopted and uses its contract. In an interview we have just read Miss Irwin says:

I never dismiss an actor without two weeks' notice and two weeks' salary. I am heartily in sympathy with the Actors' Equity Association, but what it advocates I have been doing for twenty years, ever since I became a star. I know of instances of persons rehearsing twelve weeks and being dismissed with one day's notice and no salary.

This from an actress-manager is the best kind of an argument for woman suffrage, made all the stronger when we think of a certain actor-manager who persists in keeping in his contracts a clause that gives him or his representative the privilege of arbitrarily dismissing an actor at any time without notice and without having to give any cause. It is not as a mere matter of form either, because this actor has so mistreated his fellows when they were in his employ by oral agreement and feeling confidence in his sense of fair play. For the reason that this actor-manager flouted the Council's request that he correct this feature of his contract in accordance with the more equitable and corresponding ones of our Association's forms, he was dropped from the membership of the A. E. A.

It was not the original purpose that the A. E. A. should operate in the vaudeville field, although the business evils there have long been a crying shame. Over and over again we have heard complaints from legitimate actors who have suffered from breaches of faith on the part of vaudeville booking offices. The actor looks to the man who may have engaged him, with the understanding that bookings are assured; while in his turn the producer of the act relies on what has been told him by the men who control the dates of the theaters, and he invests his money, and, perhaps, much labor accordingly. If the booking office fails to keep its promises, as it all too frequently does, the vaudeville manager is helpless and suffers even more than the actor he may have engaged. The Association would say to every member contemplating going into vaudeville: "Put no trust whatever in any promises of employment in that quarter until you see properly executed contracts for the time you expect to play. Thereafter you must proceed apprehensively, prepared for any fate."

A succession of lawsuits, prosecuted with determination against the poor sketch producers, might react with wholesome effect upon the booking powers.

Members who may be perplexed as to their rights in an emergency when on tour would do well to write or wire the A. E. A. office stating the facts and asking advice. Otherwise by some hasty or ill advised step a member may prejudice the interest of an entire company and offend an equitable manager without real provocation. We are shocked to hear of an actor (he does not belong to the A. E. A.), who suddenly took his leave from a company on the road because the second town ahead was one he feared, for personal reasons, to revisit. By his unceremonious departure this actor made necessary the instant closing of the company. The season was to have ended Saturday, whereas it was cut off on Thursday to the loss of all concerned. An actor capable of doing a thing like this—not giving a manager an adequate chance to protect either himself or the company—in fact, laying the manager liable for damages done the theaters of the nights immediately ahead, is unworthy of a place in the theatrical profession. It is charitable to allow that he may be crazy.

We are receiving from our deputies reports in praise of dressing rooms in theaters throughout the country as well as those in blame. When the A. E. A. publication is issued, which will be shortly, it is intended that reports of this kind shall be printed.

The Council has decided upon "Equity" as the title for its magazine, whose attractive cover has been designed by Mr. McRae.

BY ORDER OF THE COUNCIL.
HOWARD KYLE, Corr. Sec.
GRANT STEWART, Rec. Sec.

TO ELABORATE "CHERRY TREE"

H. H. Frazee has commissioned Aaron Hoffman to make his vaudeville playlet, "The Cherry Tree," into a three-act play. The sketch was recently produced at the Palace Theater, with Harry Green in the principal part.

BUTT OBTAINS PLAYS

London Manager to Produce "Chin-Chin" and "Full House" Abroad

Alfred Butt, the manager of the Gaiety, Globe and Adelphi Theaters, London, who arrived in New York last week to look over the theatrical situation, has acquired the British rights to "Chin-Chin" and Fred Jackson's farce, "A Full House." "Chin-Chin" will be produced in London at Christmas time.

According to Mr. Butt, England is now looking to America for plays, since many of the English playwrights are serving their country in one way or another. During the last season eleven plays from this country were to be seen in England. Among these were: "Peg o' My Heart," "Potash and Perlmutter," "Kick In," "The Only Girl," "The Dummy," "Romance," "To-Night's the Night," "Watch Your Step," "Stop Thief," "On Trial," and "Willie Goes West," which was known here as "Believe Me, Xantippe."

Mr. Butt is accompanied by his general director, Thomas Reynolds and Robert Hale.

ART DRAMA PLAYERS' SEASON

The Art Drama Players, an organization established last year with the purpose of offering a repertory of representative plays at nominal prices, announces that it is entering upon its second season with additional players and an enlarged repertory.

In the company, which includes many names well known on both sides of the water, are: Madame Agathe Barsescu, the Roumanian tragedienne; Lillian Brennard, Winifred Latimer, W. Perceval-Monger, Alfred Shirley, Philip and Ashton Tonge, of the English stage; Thomas Mitchell, Brandon Peters, John Wray, Leonard Doyle, Ralph Bradley, Louise Van Wagenen and others.

Twelve plays are ready for production or in an advanced stage of rehearsal. Among these are "Andromache," "Medea," "A Curious Mishap," a comedy by Carlo Goldoni; "The Victory," an allegory by Ruth Helen Davis and Ella Wheeler Wilcox; "Ghosts," "Sweethearts," a comedy by W. S. Gilbert; and "Bride Roses," a playlet by William Dean Howells.

The Players recently concluded a successful outdoor season, marked by the production of "Medea," under the auspices of New York University, and "The Victory."

PREPARES FOR NEW YORK SEASON

The Serge de Diaghileff's Ballet Russe, which will begin a season in New York on Jan. 17, is giving a series of performances in Geneva, Switzerland, preparatory to leaving for America the end of November. According to a cable received by John Brown, business comptroller of the Metropolitan Opera Company, Madame Natalie de Goutcherova, niece of the novelist Pushkin, and M. Larionof are assisting Leon Bakst in the preparation of scenic designs and costumes for Strawinsky's "The Firebird," one of the most colorful ballets which will be presented here.

GAMUT CLUB ENTERTAINMENT

The Gamut Club will give its first entertainment of its season next Sunday night in its club rooms, 69 West Forty-sixth Street. The programme will consist of three one-act plays, "Peg Woffington's Pearls," by Dennis Clough and Cecil Duncan Jones; "Manners," by Stuart Benson, and "The Woman Across the Way," by Donald Maclaren. Among those who will take part are Minnie Dupree, Olive Oliver, Bernice Golden, Ruth Baker, Frederica Slemmens, John O'Brien, Donald Maclaren, and William Raymond.

DRAMA LEAGUE MEETS

The Drama League held its first meeting of the season Tuesday afternoon in the Lyceum. "Putting a Play Over" was the topic of discussion. Among those who spoke were William Gillette, Dorothy Donnelly, Mrs. Ben Ali Haggin, president of the League; Rita Jolivet, James K. Hackett, Cosmo Hamilton, and Howard Kyle.

"OVER LONG DISTANCE"

Mark Reardon, a lawyer, with offices at 63 Wall Street, has recently signed a contract with the Roland West Producing company for the production of his playlet entitled, "Over Long Distance." Mr. Reardon is well known as a magazine writer and photo-playwright.

"THE UNBORN" TO BE PERFORMED

The special performance of Beulah Poynter's play, "The Unborn," will be given next Friday afternoon. In the cast will be John Sainpolis, Emily Ann Wellman, Geoffrey Stein, Alice Lindahl, Howard Hall, Lucy Beaumont, Dorothy Millette, and A. B. Clark.

STEPHEN PHILLIPS ILL

LONDON (*Special*).—Stephen Phillips is suffering from a heart attack, and is lying seriously ill at an East Coast resort. He has just finished a new poetic drama on the subject of Harold.

MOROSCO GETS ENGLISH PLAY

Oliver Morosco has acquired the American rights to "Ann," a comedy by Lechmere Warrall, produced in London in 1912 by Sir Charles Wyndham and Mary Moore. Mr. Morosco plans to rewrite the play and produce it in his Burbank Theater in Los Angeles.

WARD ENGAGES PLAYERS

Hale Hamilton and Myrtle Tannehill to Play Under Williamson Direction in Australia

Hugh Ward, general manager of J. C. Williamson, Ltd., of Australia, who has been in New York for several weeks, has engaged Hale Hamilton and his wife, Myrtle Tannehill, to appear in Australia under the direction of his firm. Among the plays in which they will be seen are "The House of Glass," "On Trial," "Hit-the-Trail-Holliday," and "Twin Beds."

Mr. Ward has also engaged Donald Bowles, late stage director in Los Angeles for Oliver Morosco, to direct the productions of the Williamson Company. Mr. Bowles's contract is for a year.

MARY HALL MARRIED

Mary Hall White, known on the stage as Mary Hall, was married Nov. 7 to Frederick E. Bryant, an actor-manager, at the home of the Rev. Charles E. Jefferson, 121 West Eighty-fifth Street.

Both Mr. and Mrs. Bryant have been married before. Mrs. Bryant's first husband was Smith B. Hall of St. Paul, from whom she was separated in 1911. She later married Will R. Antisdel and was divorced from him in 1913. She has appeared with E. H. Sothern in "The Proud Prince," and has played in stock in Pittsburgh and other cities. Mr. Bryant was divorced from his first wife in 1901. He married Julie Power in 1907 and divorced her last September.

CONEY ISLAND OF THE COAST

The newest amusement park and beach resort on the Pacific Coast and one of the most elaborate in America will be thrown open on May 1, when Seal Beach, four miles south of Long Beach and on direct street car lines from Los Angeles, stages its opening carnival on that date. Under the management of Frank Burt, Director of Concessions and Admissions, at the Panama-Pacific International Exposition, the new resort plans to become the Coney Island of the Pacific Coast. Over a million dollars will be spent to make it the most up-to-date and beautiful in the West.

ACTOR FOUND DEAD

Stuart Johnson, an actor, last seen in "Seven Keys to Baldpate," was found dead in his bed at the Globe Hotel, 300 West Forty-fourth Street, Sunday afternoon, Nov. 7. According to Dr. Simpson of Polyclinic Hospital who examined the body, death was due to natural causes. He was forty-five years old.

Mr. Johnson was born in England and came to this country when fourteen years old. He is survived by his wife, known on the stage as Anna La Shelle.

"TRILBY" COMPANY RETURNS

BOSTON (*Special*).—Of the "Trilby" company that closed Saturday night only one member—George MacFarlane, who is to join "A Bit o' Heather"—has made definite plans. Phyllis Neilson-Terry, Lyn Harding and the others who have been helping in the excellent but unappreciated revival of "Trilby" have gone back to New York to await developments.

MODERN STAGE TO OPERA

The Modern Stage will begin its season next Tuesday night in the redecorated Garden Theater with the first performance in this country of Bjornson's "When the Young Vine Blooms." In the cast will be Emanuel Reicher, Hedwig Reicher, Bertha Mann, Alberta Gallatin, Ernita Lascelles, Helen May, Katherine Herbert, Rupert Harvey, and Augustin Duncan.

HOPKINS GETS REIZENSTEIN PLAY

Arthur Hopkins has accepted for immediate production a new play by Elmer Reizenstein, author of "On Trial." War is the theme of the piece and the scenes are laid in Europe. The cast is now being engaged.

THEATERS LOSE LICENSES

The licenses of the Garrick Theater in West Thirty-fifth Street, and the Olympic in East Fourteenth, have been revoked by Commissioner Bell. The Garrick was raided on Election night during a performance of the "Girls from Joyland."

CORT GIVES UP YORK THEATER

John Cort has given up the management of the York Theater at Lenox Avenue and 116th Street. The control of the house has again reverted to M. H. Saxe, the original lessee, who will continue the present policy of first class attractions for one week engagements at popular prices.

IN "STOP, LOOK, AND LISTEN"

Among those engaged for Charles Dillingham's production of "Stop, Look and Listen" are Gaby Deslys, Richard Carle, Harry Fox, Harry Pilcer, Eva Mae Francis, Florence Tempest, and Marion Sunshine.

MILLER WITH FRENCH COMPANY

Gilbert Miller, son of Henry Miller, will be associated with Paul Capellani in the artistic management of the Theater Francaise of New York. The season will open at the Berkeley Theater on Nov. 15, with Pierre Wolff's "Les Marionettes."

MRS. JACQUES MARTIN
"DADDY LONG-LEGS" Management Henry Miller

EVA FALLON
WITH "THE PRINCESS PAT"
Management John Cort

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MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco Belasco Theatre

ALICE DOVEY
IN "HANDS UP"

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JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—Louis Mann and his fine company in "The Bubble," drew large audiences to the Majestic Theater Nov. 1-6. Madame Auguste Burmester as Mrs. Muller was exceptionally good. Adelaide French in "The Law of the Land" Nov. 8-13.

Harry Breen was the big hit at Keith's Theater Nov. 1-3 to crowded houses. Ralph Delmore and superb support were seen in a very good sketch. "Fixing the Furnace," a happy act for cold weather, was well put on. "The Merry Makers" is a clean-cut burlesque, with a capable company.

"The Frolics of 1915" was a great bill at the Academy of Music Nov. 1-6 to S. R. O. It is a capital burlesque company, with a lot of good people. Warren Lincoln Travis amazes his auditors with feats of strength, and a number of local strong men met him on the stage during the engagement here, but no one could touch him. "The Monte Carlo Girls" Nov. 8-13.

"The Globe Trotters" packed the Empire Theater Nov. 1-6, and put on a fine bill. Frankie Rice is a dainty soubrette, and Edith Wurfield is a remarkable baritone singer. "The Twentieth Century Maids" Nov. 8-13.

The Election Day business at all local houses was immense.

Moving picture houses are doing fine business. The Orpheum Theater and Monticello Theater playing to capacity all the time.

Harry Breen, the rapid fire monologist and singer, met a number of old friends while here at Keith's, and repeated his success of former visits.

The Six Musical Nosses have returned to vaudeville, with a stunning act.

WALTER C. SMITH.

HAVERHILL

HAVERHILL, MASS. (*Special*).—Colonial Theater, evening, Oct. 28: Nat Goodwin, "Himself, Not a Moving Picture" (as the bills have it) appeared for one performance, offering "Never Say Die" to a fair house. We are beginning to think of "Nat" as one of the old-timers, but he is yet so truly "himself" that we hope his slogan will ever be, "Never Say Die."

Academy of Music: The Academy Players (stock) offered "The Gentleman from Mississippi" Oct. 18-23, the title-role being handled by Mr. William Freman in a most excellent manner. Miss Woodbury as Carolina Langdon was good; the balance of the cast not up to its usual standard. "Under Cover" week Oct. 25-30 in a very creditable manner. Miss Jessie Glendinning is the new leading lady, and handled the roll of Ethel Cartwright in a way that was a revelation to the patrons. Mr. Roy Gordon as Steven Denby was good; Mr. Weeks shows a new side to his abilities each week and is gaining friends rapidly. "A Pair of Sixes" coming week Nov. 1-6.

The Strand, Oct. 28-30: William Farnham in "The Wonderful Adventure." Nov. 4-6, Geraldine Farrar in "Carmen," augmented with full orchestra and pipe organ.

Majestic and Orpheum: Silent drama, showing good bills of latest pictures to continued good business.

Coming Nov. 3, 4, "The Isle of Dreams," by the local Lodge of Elks.

C. T. ISSERTELL.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—"The Birth of a Nation," which attracted capacity audiences at the Academy of Music week of Oct. 25-30, affords a new vision of the possibilities of teaching history by means of motion pictures. Dr. Dixon and Mr. Griffith deserve great credit for the wonderful production. Company attractions at the Academy of Music which have large advance sales are Lily Langtry Nov. 5, 6, and matinee 6, and "Under Cover" Nov. 9, 10, with matinee 10. Lady de Bathe, known to theatergoers as Lily Langtry, will be welcomed to Richmond by a large and enthusiastic audience.

The Dorothy Mortimer Stock company in "Janice Meredith" delighted packed houses at the Bijou Theater week of Oct. 25-30, with three matinees.

Grayce Scott and her excellent stock company will open at the Strand Theater for week beginning Nov. 1 with "The Trail of the Lonesome Pine." Miss Scott has always been a prime favorite in Richmond.

The Lyric Theater with two splendid bills a week continues to attract capacity audiences. All of the picture houses are doing a prosperous business now. Among the most popular are the Colonial, Isis, New Theater, Rex, Superior, Theato, Little Theater, Victor, Albion, and the Victoria.

NEAL AND MCCONNELL.

MEMPHIS

MEMPHIS, TENN. (*Special*).—Robert Hilliard's "Vampire" was at the Lyceum Sunday. F. R. Hersome and Miss Oline Field taking the leading parts. Tuesday came Guy Bates Post in "Omar the Tent Maker." Both these attractions played to approving and large audiences. Mary Shaw was the chief attraction at the Orpheum in a one-act play by O'Higgins and Harriet Ford called "The Dickey Bird." Miss Shaw was invited to address the Nineteenth Century Club on suffrage. Mrs. Patrick Campbell was given an informal reception at the same club during her visit, and at the theater a company of Confederate veterans occupied a whole section of seats.

Joseph Jefferson, Robert Mantell, and the Cohans are receiving attention in Mr. Hugh Huhn's series in a local paper.

C. C. GRISSAM.

JOHNSTOWN

JOHNSTOWN, N. Y. (*Special*).—Lyman H. Howe's Travel Festival was presented at the Grand Opera House, matinee and night, Wednesday, Oct. 27, before two good-sized audiences. The pictures were very interesting and pleased those who attended. Coming: Wednesday, Nov. 3, "The Peasant Girl," with Edith Thayer. Wednesday, Nov. 10, "Everywoman," Henry W. Savage's production. Friday, Nov. 19, "The Bohemian Girl."

A. L. SCHWABAS.

UHRICHSVILLE

UHRICHSVILLE, O. (*Special*).—"Don't Lie to Your Wife" Oct. 27 pleased good business. "Mutt and Jeff in College" Nov. 16. "Damaged Goods" Nov. 19. The Val is showing some splendid feature films to good returns. With all shop and factories working full time, the amusement outlook is very much improved in this territory.

JOHN R. MILONE.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—Elsie Ferguson in "Outcast" appeared at the Nixon Oct. 25-30, drawing large audiences. In support of Miss Ferguson were David Powell, Gillian Scaife, J. Woodall Birde, and Warburton Gamble. This piece is anything but pleasant, but nevertheless was excellently done. "Sari" Nov. 1-6.

The Alvin was minus the usual legitimate offering week of Oct. 25, but had instead the German side of the war in motion pictures. Half of the proceeds of one of the matinees was for the benefit fund for those dependent on the victims of the terrible North Side box factory fire. "The Only Girl" week Nov. 1.

"The Birth of a Nation" is in its tenth week in Pittsburgh and is now at the Miles. Frederick Perry was the attraction at the Grand in photoplay.

Victor Morley and company headed a good bill of vaudeville at the Grand in "A Regular Army Man." Edward Abeles was also on the bill in "Self-Defense," and Belle Baker was also one of the features.

"Mutt and Jeff in College" was the attraction at the Lyceum Oct. 25-30 and it proved a big week. The cast was a good one. "Damaged Goods" followed.

The Gayety had the Gypsy Maids Oct. 25-30 and Ben Welch's new show followed. The Academy and Victoria continue in burlesque also.

D. JAY FACKINER.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—Walker Whiteside in "The Ragged Messenger," a play in four acts, by W. B. Maxwell and Emil Nyitray, founded upon Maxwell's novel by that name, was seen at the Olympic week of Oct. 25. The play was met with adverse criticism, the critics contending that it was stupid and impossible. Mr. Whiteside won deserved praise, and the cast did all that was possible with their respective parts. Miss Lillian Cavanagh was particularly well liked.

Florence Moore and Mlle. Dazie were seen in the musical comedy "Maid in America." The plot was lost in the rapid fire bill, but good crowds patronized the offering. Kathryn Andrews, John G. Sparks, Sam Adams, Thomas McGuire, William Halligan, Rita Gould, and Minerva Coverdale were among the favorites.

Madame Nazimova in "War Brides" proved a forceful headliner at the Columbia Oct. 25-31, and drew excellent crowds.

V. S. WATKINS.

MOBILE

MOBILE, ALA. (*Special*).—The Lyric opened its season under the new management of Mike McDermott, a local advertising man, formerly of the old Mobile Theater. Mr. McDermott has quite a number of good performances booked for the season, and the general outlook is bright for a good season. "A Pair of Sixes" played to large business. "Damaged Goods" Oct. 16; good, to fair business. "Daddy Long-Legs" Oct. 22, 23. Al. G. Field Oct. 27. "Winning of Barbara Worth" Oct. 29.

The Columbia, formerly the Dreamland Theater, opened with vaudeville and moving pictures; business very satisfactory.

The Crown and Empire theaters are doing large business, featuring all the stars of the screen. The Crown, after undergoing extensive repairs through the Summer, is now one of the prettiest moving picture houses in the city, and has been accorded large patronage.

RUBEN B. RICHARD.

ELGIN

ELGIN, ILL. (*Special*).—Grand (W. B. Newman, local manager): Menlo Moore presented "The Dress Rehearsal" Oct. 25-27, and pleased good returns. As its name implies it presents a new idea in musical comedy, showing aggravating incidents behind the scenes during the staging of a musical play. The cast of twenty people was excellent, the scenery was unique, the chorus misses were pretty, and they could sing and dance.

"A Butterfly on the Wheel" Oct. 28-30, by the Sherman Players. Last week at the Grand "Within the Law" was creditably presented, with Miss Laura Hudson taking the leading role.

MRS. J. A. DUMSER.

WILMINGTON

WILMINGTON, DEL. (*Special*).—The National Grand Opera company gave two performances before fair-sized houses at the Academy of Music Oct. 28. "Rigoletto" as presented at the matinee and "The Barber of Seville" was given in the evening, instead of "Don Pasquale," as had been scheduled. Both operas were well liked and the cast playing them was exceptionally strong. Probably the most pleasing was F. de Gregorio, who sang the Duke of Mantua in "Rigoletto" and Count Almaviva in "The Barber of Seville." M. Rosini, G. La Puma, and M. Netta deserve special mention, while the others of the troupe were good.

T. S. PAYNE.

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace, Oct. 25: The Six Harvards, a vocal and instrumental company, together with Hall and Frank, pleased the audiences.

Star, Oct. 28: Pauline Frederick in "Zaza," drew crowded houses at this moving picture theater.

New Park, Oct. 28: "The Garden of Allah," presented for the first time, played to fair audiences. The Corse-Payton Stock company have concluded their engagement in this city.

J. J. MAHONEY.

NASHVILLE

NASHVILLE, TENN. (*Special*).—"Potash and Perlmutter" showed at the Vendome Oct. 18-20 to good houses. "A Fool There Was" Oct. 21-23 was not so popular, though shown at popular prices. Chicago *Tribune's* "German War Pictures" Oct. 25-28, followed by "Omar, the Tentmaker," Oct. 29, 30.

At the picture houses "Zaza," "Damaged Goods," and William Fox's production of "Carmen," doing good business with Lasky's "Carmen" booked for Oct. 28-30.

K. K. TATOM.

CLAREMONT

CLAREMONT, N. H. (*Special*).—Aborn's "The Bohemian Girl" Oct. 15 pleased a large house. Colangelo's Band Oct. 19, was well patronized and well liked. "The Birth of a Nation" Oct. 20, 21, played to packed houses, two matinees and two evenings.

BERTHA M. HUNTER.

PHILADELPHIA

Violation of Neutrality in the Treatment of France At the Little Theater

PHILADELPHIA (*Special*).—The Stage Society of Philadelphia made its bow to the local public last week at the Little Theater, and as only two performances were given, it is hard to as yet determine either the success or failure of this new dramatic venture. The opening bill was distinctly highbrow, and everybody took all the offerings quite seriously. The audience completely filled the Little Theater, and seemed quite intellectual with tortoise shell spectacles and oxford glasses with long black strings, both worn irrespective of sex. On the stage, too, the amateurs took their work most seriously, so much so that in the very ambitious presentation of "Crainquebille," a satire on French justice, written by Antole France, and produced here for the first time in America. The actors took their parts so seriously that they seemed to lose sight of the biting irony in the lines written by this brilliant Frenchman and in the manner of delivery simply butchered Antole France's beautiful satire which when at its best is delicately made by the master pen of the real artist. The costuming and the scenery was decidedly unique and interesting, and was the work of members of the Stage Society, which is really representative of the Bohemian life of the city. Reporters, artists, musicians, editors, and amateur actors comprise the active membership of the organization. The other plays presented include a weird sort of fantasy called "The Glittering Gates," by Lord Dunsany, the redeeming feature of which was the settings designed by Maurice Pancoast, an artist on one of the local papers. The other play was termed a comedy, "Barbara," by Kenneth Sawyer Goodman, and was of the type that read well, but play miserably. J. SOLIS COHEN, JR.

SUMTER

SUMTER, S. C. (*Special*).—Academy of Music (Abe Ryttenberg, manager) has been giving Sumter people better attractions than they seem to appreciate. Musical comedies are the only class of attractions that play to full houses; dramas, farces and even grand opera go begging for audiences. Week of Oct. 18 was Horse Show week, which was a most creditable undertaking for a town this size. Excellent horseflesh was shown and superb riding and driving were features. "Red Rose," shown during Horse Show week, drew a full house, with the S. H. O. sign out, although the performance was a very mediocre one. "Pair of Sixes," by an excellent company, drew only fair business.

Redpath's Lyceum Circuit gave their first concert of the season, presenting Bohumir Kryl, heralded as the "World Famous Corneter," and his two talented little daughters, Josephine and Marie, violiniste and pianiste. Marie, at the piano, was easily the star performer of the trio and gives much promise for a brilliant future. This child of fifteen, if one can judge for the future by the progress up to date, will surely be heard from in the musical world.

The Hagenback-Wallace Circus gave two performances here on Oct. 23 and took away about $30,000 Sumter money. Generally conceded to be the best circus seen here in many years, both in trained animal acts, clowns, aerial acts and management. Courtesy is not looked for generally in circus employes, therefore the politeness and courtesy of all hands in the Hagenback-Wallace Show made a good impression and they can count on good business in Sumter on all future visits.

National Grand Opera company on Oct. 26 played to very poor business. Good orchestra and Signor G. La Puma an exceptional Rigoletto. "Bringing Up Father Nov. 2. R. S. F.

INDIANAPOLIS

INDIANAPOLIS, IND. (*Special*).—Marie Tempest, long absent from our local stage, delighted audiences far too small at English's Oct. 22, 23.

Margaret Illington did capacity business in "The Lie" at every performance Oct. 28-30, partly due to the Indiana State Teachers' Association, the Indiana Federation of Clubs in session and the big football game. The Lyman Howe pictures were well patronized Oct. 31-Nov. 4. Sanderson, Brian, and Cawthorne in "The Girl from Utah," Nov. 5, 6. "Sari," with Mizzi Hajos, Nov. 12, 13 (return).

Al Jolson was the big drawing card and favorite of "Dancing Around," which played capacity every performance at the Shubert Murat Oct. 25-27. On the opening night, the Shriners gave their first theater party of the season, when S. R. O. was at a premium.

"The Blue Bird," gaining by the thousands of visitors in town last week, played to capacity houses Oct. 29, 30, and taking advantage of the cancellation of Joseph Santley's show, which left the Murat dark, arrangements were made by Manager Trowbridge over long distance late Saturday to hold over the attraction Nov. 1-6. "Life" Nov. 8-13. Edith Thayer in "The Peasant Girl" Nov. 15-20.

PEARL KINKAID.

DETROIT

DETROIT, MICH. (*Special*).—The drawing power of "Peg o' My Heart was again demonstrated at the Garrick Theater Nov. 1 to 6. Florence Martin proved very acceptable as Peg. Next week, "The Only Girl."

Otis Skinner in his new offering, "Cock o' the Walk," held the stage at the Detroit Opera House Nov. 1-6 and will be followed by "Twin Beds."

Thurston, the magician, drew capacity houses to the Lyceum Theater Oct. 31-Nov. 6. Next week, "Siberia."

Among the offerings at the Temple Theater Nov. 1-7 was Paul Armstrong's one-act satire, "Woman Proposes"; Edna Showalter and Mercedes. Next week, Alexander Carr and company will head the bill.

"Damaged Goods" has proved the best drawing film shown in Detroit this season, showing third week at Grand Circus Theater.

ELYP A. MARONI.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Moore the Standard Grand Opera company appeared in "The Flying Dutchman" Oct. 25, 27, and 29, matinee Oct. 30, and "The Merry Wives of Windsor" Oct. 26, 28, and 30, matinee Oct. 27, both of which were presented in a creditable manner. The attendance averaged fair business.

Pantages: Prosperity Eight and vaudeville Oct. 24-30. Orpheum: Genevieve Cliff and vaudeville. Empress: The Bonnie Sextette and vaudeville.

Metropolitan: Dark Oct. 24-30.

Motion pictures at the Alhambra, Class A, Clemmer, Colonial, Liberty, Mission, and Melbourne. BENJAMIN F. MESSERVEY.

HUNTINGTON, IND. (*Special*).—The Cornell-Price Players appeared in the following plays: "The Straight Road," "The Powers That Be," "The Slave Girl," "The Sins of the Mother," "The Traffic," "The Sixth Commandment," to capacity each night. Fair company. Coming attractions: "Powell's Minstrels Nov. 4, 5, "September Morn" Nov. 6. "Twin Beds" Nov. 8. "Blue Bird" Nov. 11. I. MARX.

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Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

HARRIS West 42nd St., Evenings at 8.45. Matinees Wed. and Saturday at 2.15.

Edgar Selwyn's melodramatic comedy

ROLLING STONES

ELTINGE W. 42nd St. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.

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Fair and Warmer

A Farce for Laugh Lovers

By Avery Hopwood.

Cast includes Madge Kennedy, Olive May, Ralph Morgan, Janet Beecher, John Cumberland, Hamilton Revelle, Harry Lorraine, others.

REPUBLIC W. 42d St. Evgs. at 8.15. Mats., Wednesday and Saturday at 2.15.

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A new American play in 3 acts and an epilogue, by Cleves Kinkead, with

John Mason and Jane Cowl

An an All Star Cast.

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Klaw & Erlanger's production of the musical Globe-Trot in Three Gallops,

Around the Map

Book and Lyrics by C. M. S. McLellan. Music by Hyman Finck.

Great Cast and Ensemble of 25

BELASCO West 44th St., Evgs. 8.30. Mats. Thursday and Saturday 2.30.

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A new play by Max Marcin.

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A new play by Fred Ballard.

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With Fred Niblo as Billy Holliday

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The Princess Pat

With ELEANOR PAINTER

Book of Lyrics by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham.

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NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB

The TICKER

Just by way of record, and not for the purpose of provoking invidious comparisons with the present incumbent of the role, The Ticker this week presents a portrait of the original of "The Eternal Magdalene," the latest sociological play sensation on Broadway. Last Summer Miss Mabel Brownell was leading lady of the Colonial Players in Cleveland, O., when the author-manager decided to try out his latest play. With the help of a few players engaged especially for certain parts, the hard working Summer stock company "got up" in an untried and very difficult drama during little more than a week's rehearsals, and gave a performance that made Cleveland sit up and take notice. Not only that, but the success of the play attracted the attention of New York managers, who at once secured it for production on Broadway. For this they were fortunate enough to secure the return to the stage of Julia Arthur, whom the title role lured from her retirement of a decade. Naturally this threw Miss Brownell into "the discard," but The Ticker feels that she deserves credit for originating the role, in which the usually captious Cleveland critics awarded her the highest praise. And Miss Arthur, herself a hard-working provincial leading lady in the days of the Daniel Bandmann touring stock company, would hardly be the one to deny her predecessor the passing tribute of a picture.

"EAST LYNNE" FROM OLD SCRIPTS

Beautifully staged and exquisitely costumed was the production of "East Lynne" arranged by Director R. G. Edwards from manuscripts used at the Boston Museum in 1865 and at the Boston Theater in 1869, as presented by the B. F. Keith Stock company at the Bronx Theater week of Nov. 1. The old-time familiarity with the drama has not, however, rendered it less interesting. In fact, it were hard to find a more attractive presentation and certainly harder to discover a more talented organization for the presentation of this all-surviving play. Kathryn Tower in the parts of Lady Isabel and Madame Vine was captivating in the lighter scenes, and roused the house to genuine enthusiasm when she rose to moving heights of emotional power. Luella Morey played Miss Carlyle with that certainty of touch which is found in a clever actress. Walter P. Richardson acted well the part of Archibald Carlyle, being a thoroughly proficient actor, and Walter Marshall acquitted himself with his customary skill as Francis Levison. Albert Gebhardt as Richard Hare and Margaret Fielding as Barbara Hare were quite equal to their many opportunities. William Snyder as Lord Mount Severen, Fred C. House, Pearl Kinkade, and Dorothy Grau as little Willie were excellent. Week of Nov. 8, "The Three Twins."

IDA C. MALCOMSON.

MOZART "BOUGHT AND PAID FOR"

ELMIRA, N. Y. (*Special*).—The Mozart Players scored an unqualified success in "Bought and Paid For," at the Mozart, Nov. 1-6, and large houses were delighted with the splendid production. Alice Clements gave a strong portrayal of the role of Virginia Blaine. Victor Brown was a capable Robert Stafford. Charles Dey was a happy James Gilley, and Emma Carrington did some of her best work of the season as Fanny Blaine. Cliff Hyde, Verne E. Sheridan, and Joseph Latham were good in small parts. R. J. Lee designed special accessories that pleased greatly and the orchestra, under the direction of Karle Oltz, won favor. The production reflected great credit on Harry E. McKee, the capable director of the company. "Polly of the Circus," Nov. 8-13.

J. MAXWELL BEERS.

TAKE TO "THE YELLOW TICKET"

BROCKTON, MASS. (*Special*).—The Hathaway Players in the presentation of "The Yellow Ticket" week of Oct. 25, provided one of the strongest bills of the season. Ruth Lechler as Marya Varenka was seen at her best and did excellent emotional work. Julian Noa as Julian Rolfe was seen in a role where he could appear natural and he acquitted himself very creditably. John B. Whiteman as Baron Andrey portrayed the character remarkably well. Leah Jayné as Margery Seaton looked and acted the part finely. William H. Dimock, Walter H. Bedell, John Daly and Forrest Abbott did well in their respective roles. "Rebecca of Sunnybrook Farm" Nov. 1-6.

W. S. PRATT.

ELGIN SHIES AT "THE LURE"

ELGIN, ILL. (*Special*).—On account of probable objection, the Sherman Players will not present "The Lure" at Elgin last half this week, but will go to Ottawa instead. Miss Laura Hudson, leading lady, seems to be more capable of taking heavy parts than light frivolous parts. Her characterization of Peggy Admaston in "The Butterfly on the Wheel," at the Grand, Oct. 28-30, was very pleasing. Last half of last week (2) she played Lovey Mary, in "Mrs. Wiggs of the Cabbage Patch," at the Grand. The Sherman Players are drawing fine business at the Fox, Aurora, and the Grand, Elgin.

J. A. DUMSER.

POLI PLAYERS IN "PINAFOR E"

SCRANTON, PA. (*Special*).—For the week of Nov. 1, the Poli Stock company presented "H. M. S. Pinafore." The entire company succeeded admirably in their first attempt at a musical production, and Manager Carroll and Augustin Glassmire, the director, are to be congratulated on the very artistic production of this ever popular opera. Josephine Emery as Little Buttercup scored by her excellent portrayal of the role and her pleasing singing. Milton Boyle as Sir Joseph did very good work, and James Brennan as Captain Corcoran was never seen to better advantage. Selmer Jackson as Ralph Rackstraw, and Stewart E. Wilson as Bill Bobstay gave a good account of themselves. Morton L. Stevens as Dick Deadeye was all that could be desired. Elizabeth Cowles (her first appearance on the stage) gave a very creditable performance of the part of Josephine. She sang her number in a very artistic manner, and Edna Archer Crawford as Hebe was very pleasing. The singing of Stewart Wilson and Hazel Miller were bright spots in the opera. The scenery was very realistic, and the staging by Director Glassmire was unusually fine.

As a curtain raiser, before the opera, Mae Desmond, Arthur Buchanan, Hazel Miller and Stewart E. Wilson gave "The Edge of the Whirpool," in a very artistic manner. Week of Nov. 8, "Under Cover."

NEW LEADING LADY IN THE BRONX

The role of Ruth Stanley in "The Natural Law" served as an excellent medium to introduce Kathryn Tower, the new leading lady of the B. F. Keith Bronx Stock company week of Oct. 25. Miss Tower followed Ruth Robinson, who retired from the company and is now playing in "Madame X," and made a marked impression by her splendid performance. Walter P. Richardson made a strong and convincing Jack Bowling and Walter Marshall added Dr. Webster to his many previous successes. Fred C. House as Judge White and Luella Morey as Delia Forbush were happily cast, and Albert Gebhardt also scored as Freddie Donlin. Lottie Church as Mrs. Franklin and Margaret Fielding as Miss Manners were heartily received. Week of Nov. 1, "East Lynne," with the annual musical play, this time "The Three Twins," to follow.

IDA C. MALCOMSON.

STRONG STOCK IN YOUNGSTOWN

The McWatters, Webb Stock company are now in their sixth week of stock productions at the Grand Theater, Youngstown, Ohio. The company, headed by Miss Mae Melvin, and W. O. McWatters, has been steadily winning in favor with the amusement-going public, and good business has been the rule from the opening. Under the direction of Bennett Finn, the company has scored heavily in productions of "Polly of the Circus," "Brown of Harvard," "Take My Advice," "So Much for So Much," and "The Blindness of Virtue."

ROSELEIGH KNOWS "THE NIGGER"

UNION HILL, N. J.—The part of Philip Morrow in "The Nigger" was just what theatergoers here have been looking for since Mr. Roseleigh became a Keith player in Union Hill, and his conception of the role was remarkable. It was one of the most wonderful performances seen here. Joseph Lawrence as Clifton Noyes, and Virginia Howell as Mammy Jinny were splendid. Aubrey Bosworth as Barrington provided the humor, and Julia Taylor was a demure and lovable Georgina Byrd. Others giving excellent support were James B. Field, Harry Humphrey, Jessie Pringle, George M. Carlton, Charles C. Wilson, George McEntee, Douglas Stanfield, Arthur Mack, and J. J. Hyland. "Daddy" Masson is giving Union Hill unusually fine productions, hence the report of Messrs. Goldhardt and Randall in the box-office: "Sold out all performances."

This week "The Woman in the Case," followed by "Her Own Money," and "Uncle Tom's Cabin."

E. A. GREWE, JR.

MARCH THROUGH FAIR FIELDS

KINGSTON, N. Y. (*Special*).—Harry A. March presented Marguerite Fields and a splendid company of players, including Ralph Campbell, who is a matinee idol. The players this season include Thorald March, Charles Newman, Lew J. Welsh, Earl McLellan, Charles Karmont, Mr. Mallory, Rose Tiffany, Alma Blake, and Florence Fields who is a sister of Marguerite Fields. It will be remembered that Marguerite and Florence Fields are the daughters of John F. Fields, of the vaudeville team, Fields and Hanson. The plays this season are well known Broadway successes such as "The Common Law," "A Widow by Proxy," "Kitty McKay," "The Climax," "Sapho," "Wife or Affinity" (for women only), "The Awakening of Helena Ritchie," "Sex against Sex," and "Green Stockings."

The company enjoyed big business, the S. R. O. sign being very handy for evening performances.

A. EDWARD WALSER.

DUCHESS COMPANY IS THE CLASS

CLEVELAND, OHIO (*Special*).—A brand new company opens in permanent stock for the Winter at the Duchess Theater in this city. The organization was recruited by R. H. McLaughlin, formerly of the Colonial Theater here, and now staging his "Eternal Magdalene" in New York.

Not a few of the company have had metropolitan experience. Ethel Valentine, the leading lady, played New York with Edmund Breese and Frank Keenan; Robert Gleckler, leading man, held forth for two seasons at Keith's Crescent Theater in Brooklyn. Anne Bradley has had extensive training with Chas. Frohman companies. Wilson Day and Ryder Keane are former residents of Cleveland, and Frances Younge has played here many times. James H. Doyle is the new stage director for the Duchess Players.

The opening production is "A Pair of Sixes," to be followed by "The Thief."

RALPH A. HAYES.

HATHAWAYS HAVE A HIT

"Rebecca of Sunnybrook Farm" the Best Rural Play Brockton Has Seen

BROCKTON, MASS. (*Special*).—The Hathaway Players in "Rebecca of Sunnybrook Farm," week of Nov. 1, gave the best performances of a rural play ever seen at this theater, and appreciated by large audiences. Ruth Lechler, as Rebecca, portrayed the character in a very likable manner; Julian Noa, as Adam Ladd, did good work; Marion Chester, as Miranda Sawyer, deserves mention for an exceptionally good characterization; Walter Bedell made a hit in the comedy role as Jeremiah Cobb; Leah Jayne, as Emma Jane, was very pleasing; Elmer Thompson, John B. Whiteman, Kathleen Barry, Adelaide Roberts, Josephine Gardner, and Lena Rivers did well in their respective roles, and William H. Dimock deserves praise for the best stage settings ever seen in this house. "The Chorus Lady," Nov. 8-13.

W. S. PRATT.

PARK PERFORMERS PLAY PRANKS

ST. LOUIS, MO. (*Special*).—"Halloween Fads and Follies," an original production was the offering of the Park Opera company for the last of October. Many clever specialties and skits offered the entire cast, including the chorus, excellent opportunity to display their respective talents. Roger Gray and Dan Marble held forth as the principal comedians most successfully. Mabel Wilbur, Louise Allen, Sarah Edwards and Margarite Strasselle made vital contributions to the success of the piece. Mat Hanley scored as usual. Royal Cutter was kept very busy doing many different things in which he was most successful. Harry Fender and Tom Conkey were two other popular members. It would be unfair not to mention Charles Sinclair, the director, for his share of the work.

Peggy Unerti won the hearts of South Side theatergoers when she appeared in "Mary Jane's Pa" at the Shenandoah. Mitchell Harris, Henry Hull, Wm. Macauley, Bob McClung, and Geo. Leary held forth most successfully in the male roles. Vessie Farrell played the lead, and Elsie Hitz, Loretta Wells, Louis Calhern, and Stanley James are other members of this well balanced organization.

V. S. WATKINS.

NEW PLAYS FOR DES MOINES

DES MOINES, IA., (*Special*). — Elbert Getchell's Princess Players in "Bought and Paid For" are scoring heavily. It is one of the best productions seen at this playhouse this season. Fay Bainter and Charles Gunn give a splendid performance. William Forestelle as Jimmy Gilley and Roxanne Lansing as Fanny Gilley did excellent work. Mortimer Weldon as the Japanese servant was most realistic.

This is the first time "Bought and Paid For" has been seen here, and the Princess Players give an admirable performance. "The Talk of New York" for week of Nov. 7.

A. KAHN.

THE HATHAWAY PLAYERS, BROCKTON, MASS.

Left to Right, Seated—Leah Javne, Marion Chester, Ruth Lechler (Leading Woman), Forrest Abbott (Stage Manager), William H. Dimock (Director), Julian Noa (Leading Man).

Standing—Walter Bedell, Elmer Thompson, Warren O'Hara (Manager), John B. Whiteman, John Daly.

Peck.

JOSEPHINE EMERY.

Character woman with the Poli Stock Company, Scranton, Pa., who was featured last week as Little Buttercup in "Pinafore." This week playing Alice Harrington in "Under Cover."

WESTON WITH TEMPLE PLAYERS

HAMILTON, ONT. (*Special*).—It is astonishing what new life will sometimes inject into the performances of a stock company, as in the instance of the Temple Players at Hamilton, the advent of Kendal Weston, the new director, has brought forth a spontaneity, poise and assurance of the organization that places the company collectively and individually one of the strongest in Canada. Mr. Weston's productions are the talk of the city. His last one, "Officer 666," was magnificent. The collection of paintings loaned by John Gordon, the art instructor of Hamilton, together with the rich color scheme of beautiful greens, gave a setting that Hamilton has seldom seen equaled. Alfred Cross, the leading man, playing Travers Gladwin, gave more of a characterization than a stock interpretation. Charles Fletcher (a Toronto boy), who has recently joined the Players, made a big hit as Whitney Barnes. Leander De Codova was convincing as Wilson, while W. Olathe Miller and John Gordon as Officer 666 and Bateato (the little Jap) were both excellent. Marjorie Davis (the new ingenue) pleased as Sadie Small. Frances McGrath, the charming little leading lady, played Helen Burton and dressed the part exquisitely. Miss McGrath is very popular here. The entire company are excellent; their opening performances on a Monday are as smooth as later in the week. Hamiltonians are justly proud of their local company. "The Country Boy" follows, giving other members stellar opportunities.

JAMES GRACE.

CRANE-SHIRLEY CO. ON TOUR

SCHENECTADY, N. Y. (*Special*).—Your article in the Oct. 23 issue under "The Ticker" regarding sudden closing of stock companies certainly fits Schenectady to a tee. The Crane-Shirley stock company which opened Sept. 20 at the Hudson Theater was supposed to be of a permanent nature. After four weeks of successful business and with indications of a long and prosperous run, there unexpectedly broke out the big electrical strike, which completely paralyzed business (especially the theatrical). Mr. Crane with wise forethought decided to decamp Oct. 23 before sinking any money. Mr. Crane and his company left in a tour and are expected to return to Schenectady around the holidays, providing normal conditions prevail at that time. NAT SAHR.

WADSWORTH GOES IT BLIND

"The Blindness of Virtue," Cosmo Hamilton's vivid problem play, was the offering of the Wadsworth Players for a record week. Mr. Richard Ogden as the Rev. Harry Pemberton, carried away the acting honors, while Miss Welba Lestina made a charming Effie. Mr. Baker Moore was well received in the part of Archie Graham, despite a slight tendency to overact. Others in the cast were Miss Edith Spencer as the incorrigible cookie, Harry Huguenot as Collins, Miss Leah Peck as the destitute Mary Ann, Miss Jeannette Conor as Mrs. Lemmins, and Miss Laurett Brown as Mrs. Pemberton. Next week "The Yellow Ticket." FRED H. ROHRS.

Miss Kitty Brown, who was engaged as leading lady with the Academy Players, Haverhill, Mass., has been operated upon for appendicitis.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

STOCK SAVES THE LINCOLN SEASON

LINCOLN, NEB. (*Special*).—Road attractions have been very scarce at the Oliver, "On Trail," "The Bohemian Girl," "Fiske O'Hara, and "The Girl from Utah" with Julia Sanderson, Donald Brian, and Joseph Cawthorne, being the only ones that have been offered up to this time. However, the Barrow-Howard Players have presented a number of plays that have never before been seen in the city, and have been doing a record breaking business. Mr. Arthur C. Howard returned to the Oliver Oct. 5, after an absence of over a year. He received a hearty welcome from his old friends.

The offering of the Barrow-Howard Players the week of Nov. 1, "The Traveling Salesman" drew one of the largest Monday night houses of the season. "Seven Keys to Baldpate" is in preparation and will be presented irregularly from Nov. 9-20, the company being forced to vacate the theater for Neil O'Brien and his Minstrels, Nov. 5; Walker Whiteside, in "The Ragged Messenger," Nov. 12; "High Jinks," Nov. 16, and two lecture course entertainments Nov. 8 and Nov. 15.

Work on the new Orpheum is progressing rapidly and without unnecessary delays should be enclosed by Nov. 25.

VICTOR E. FRIEND.

"THE MIRACLE MAN" IN MALDEN

MALDEN, MASS. (*Special*).—"The Miracle Man," as presented by the Temple Players attracted very large audiences. As the Patriarch Mr. Rogers Barker was seen to good advantage, playing the part with much dignity. Mr. McGovern assumed the role of Doc. Madison successfully, the leading role opposite being taken by Miss Ann MacDonald. Earl Howell as Coogan, Mr. Barnard as Evans, Frederick Loomis as Higgins, Lawrence Brooke as Holmes, Mae McCaskey as Mrs. Higgins, Eugenia Lyons and Leona Powers as the two girls were all well cast. An effective bit was done by Ebbett Baldwin as the lame boy. The production was staged by Frederick Loomis.

ST. PAUL WELCOMES MAY BUCKLEY

ST. PAUL, MINN. (*Special*).—May Buckley was tendered an ovation upon her appearance with the Ernest Fisher Players at the Shubert recently in "The World and His Wife." Flowers were also in evidence and Miss Buckley must have felt elated over her reception. As Teodora she was seen to advantage. Minor Watson made an excellent impression as Ernesto. Frederick Van Rensselaer looked the real Spanish gentleman. Duncan Penwarden gave an extremely effective portrayal of Julian. Earl Lee as Beaulieu, and Pete Raymond as the servant at the Inn furnished the comedy of the piece. This role also afforded Mr. Raymond an opportunity to display his robust baritone. Agatha Brown deserves mention as Mercedes. "The Thief" followed.

JOSEPH J. PFISTER.

THREE COME FROM "UNDER COVER"

MONTREAL (*Special*).—The performance of "Under Cover" at His Majesty's by the Driscoll Players Nov. 1-6 was particularly interesting, as it introduced to the audience three new members of the company, Miss Olive Templeton, the new leading lady, Mr. William Sullivan, the new leading man, and Raymond Bloomer. All three were decidedly good, Miss Templeton making a specially pleasing impression. The old favorites. Messrs. William Webb and Caryll Gillen, did their usual good work. Edna Preston is to be credited with a clever sketch of Amy Cartwright, and Leonard Young deserves a word of credit for his performance of the butler. "Believe Me, Xantippe," Nov. 8-13.

W. M. TREMAYNE.

GLECKLER GOES TO CLEVELAND

Robert P. Gleckler has joined the Duchess Players, Cleveland, Ohio, as leading man. The aim of the management in Cleveland is to conduct a high-class repertoire theater, and the policy is to make its company members so well known among Cleveland theatergoers that they will build up and maintain a representative clientele. Manager McLaughlin intends to surpass anything that has yet been done in Cleveland in the stock company line, and the present plan indicates that success will in every way crown his efforts.

PAYTON PLEASED POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (*Special*).—Joe Payton's stock company, played to good business, here, and as a traveling company has made a new record for this town. The following plays were produced by the company: "The Lion and the Mouse," "The Virginian," "Little Miss Brown," "The Only Son," "Kick In," and "The Shepherd of the Hills." The Payton roster this season as follows: Eugene Frazier, Douglas Dumbrille, J. W. Parish, John Blake, Wm. A. Mortimer, Edward Soraghan, Frank Payton, Wm. Bulkley, Misses Ritche Russell, Jane Tarr, Elizabeth Rathbum, Dagmer Lennette, and Helen Tilden. Coming, "The County Sheriff," and Aborn Opera company in "The Bohemian Girl."

A. EDWARD WALKER.

"THE COUNTRY BOY" AT HAMILTON

HAMILTON, ONT. (*Special*).—The Temple stock company presented "The Country Boy" last week to well pleased audiences, and appeared to especial advantage in the various character types. The production was beyond criticism, especially the New York boarding house dining room of Act 2, and the general parlor above it in Act 3. The real atmosphere was there and Mr. Weston and his property man deserve a world of praise of the cast. Charles Fletcher as the newspaper man easily led. Alfred Crois as "The Country Boy," and Frances McGrath as his sweetheart, made a handsome pair of lovers and acted well. Rita Davis as Miss Dunstan, the embryo prima donna, made a big hit. Ethel Blande was splendid as the landlady, and W. O. Miller as the fresh young ticket speculator made a hit.

DUBINSKY'S "BROKEN ROSARY"

In "The Broken Rosary," the Dubinsky Brothers (stock company at the Garden Theater, Kansas City), picked another big winner. The show drew to standing room Sunday night. Several hundred were turned away for lack of room, and the advance sale for the week was heavy. Ed Dubinsky was enthusiastically received as Lanty Bellair, the baseball pitcher who breaks into the big league in more ways than one, and Irene Daniel was Eunice May Proctor. Other members of the company, particularly Charles Cubine, Frances Valley, Florence Woodward and L. Rufus Hill, were also favorably received.

THEATRE-GOING HALIGONIANS

HALIFAX, N. S. (*Special*).—The Academy Players presented "The Mis-Leading Lady" 25, with Miss Morgan again scoring in the title role, Mr. Toler giving his best portrayal of the season as Jack Craigen and Mr. Albion making another big hit as "Boney."

It is estimated there were 10,000 admissions to theatres and moving picture houses here Saturday, Oct. 23. Not bad for a city of 50,000. JAS. W. POWER.

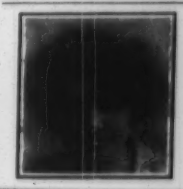
MISS BURGESS IS STRICTLY BUSINESS

JACKSONVILLE, FLA. (*Special*).—Please correct at once article in current issue referring to my possible marriage here. It is absolutely untrue and has caused me great annoyance. My return is strictly business, the result of a good financial offer. Thanking you, respectfully, HAZELE BURGESS.

ROBERT P. GLECKLER
DUCHESS PLAYERS—CLEVELAND, OHIO

JACK ROSELEIGH
LEADING MAN
This Week "THE WOMAN IN THE CASE"
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
WEEK NOV. 8th-13th
"MONTY VAUGHN" in "UNDER COVER" POLI SCRANTON PLAYERS



RUTH ROBINSON
LEADING WOMAN
Knickerbocker Theatre Philadelphia, Pa.

LOUISE PRICE
LEADING WOMAN
STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA
Week Nov. 8 "NELL" in "STOP THIEF"

HAZEL MILLER
INGENUE
POLI STOCK CO. SCRANTON, PA.

Lelah Hallack
—AT LIBERTY—
DRAMATIC MIRROR

DUDLEY AYRES
LEADING MAN
This week—LITTLE MISS BROWN Grand Opera House, Brooklyn

FRED ERIC
16 Gramercy Park, New York
1913—With—1914
Lillah McCarthy—Granville Barker—Percy Burton

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER
"THE WHITE FEATHER" CO.—On tour

"COAT TALES" TO THE TAYLOR

BOSTON (*Special*).—The mystery of "Coat Tales," the farce by Edward Clark, recently produced by the Craig Players at the Castle Square Theater, has at last been solved by "The Case of Becky," which will take its place in the middle of this week. In spite of Mr. Clarke's personal attempts (he was doing vaudeville in the city all the week); in spite of John Craig's vast experience in productions and Mary Young's excellent assistance; in spite of the fact that everybody who came to see the play laughed heartily and long, those who came evidently did not send sufficient others to make the thing a success, and it will go back in Eddie's trunk, or wherever he keeps his manuscripts.

ST. PAUL WELCOMES MAY BUCKLEY

"The Thief," Oct. 24-30. May Buckley did unusually fine work in the leading role, and Duncan Penwarden, as the husband, gave us another one of his clean cut, effective portrayals. The balance of the small cast was excellent. Frederick Van Rensselaer played the elder Lagardes; Minor Watson, Ferdinand; Earl Lee, Zambault; Agatha Brown, Isabelle Lagardes.

JOSEPH J. PFISTER.

CHICAGO SUBURBAN STOCK

OAK PARK, ILL. (*Special*).—The Warrington Theater reopens to-night as a stock house; the Chester Wallace Players taking possession of the stage for awhile. The opening attraction is "Elevating a Husband," which the management claims is the first time this play has been presented in stock in Chicago.

NOW AVAILABLE FOR STOCK

OUR CHILDREN

A Comedy Drama in Three Acts by Louis K. Anspacher

"A PLAY OF FORCE AND APPEAL"—Louis de Foe, New York World.

"IT HAS SENTIMENT, THICK AND ABUNDANT; IT HAS HUMOR AND IT HAS DRAMATIC SUSPENSE"—Lawrence Reamer, N. Y. Sun.

"SCORED AN INSTANT HIT."—Charles Henry Meltzer, N. Y. American.

"ACHIEVES SUCCESS."—Heywood Broun, N. Y. Tribune.

"AS REFRESHING AS SPRING WATER FOUND IN THE WOODS."
—Chas. S. Rathbun, Eve. Sun.

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MABEL BROWNELL AS "THE ETERNAL MAGDALENE."

SOMMERS LEAVES LAND OF GOSHEN

GOSHEN, IND. (*Special*).—The Jefferson theater here, recently bought by the Allardt company of South Bend, is now being managed by that corporation. Will Ormsby, former manager of the Majestic theater at Cleveland, Ohio, arrived from Kansas City, Mo. and will temporarily represent the Allardts here. Before Harry G. Sommers of New York City retired as manager October 15, "The Lady in Red," "Sari" and Walker Whiteside in "The Ragged Messenger" were played to good attendance.

Under the management of John W. Burridge the Irwin theater, long given over to motion pictures, is again offering theatrical attractions. Herr Jansen, magician, filled an engagement October 21-23.

STOCK NOTES

"The Lost Trail" was presented at the Tabor Grand Opera House in Denver for its eighth weekly engagement since the play was first produced in 1907. The play was written by Anthony E. Wills, the late Brooklyn dramatist, while he was in Colorado, and the scenes are laid in and about Denver.

The Albert S. Vees stock company, featuring Albert Vees, Ella Kramer and Anna Kingsley in "Sham," "The Prince Chap," "Country Boy," and "The Only Son," is playing Northern Ohio towns to good business. Ella Kramer at her best in "The Prince Chap" as Puckers.

Miss Besse Dainty opened in Waco, Texas, at the beautiful Orpheum, presenting "Within the Law" and Rebecca of Sunny Brook Farm." Miss Dainty is a great favorite in Waco where she played all last Winter. Mr. Blaine, last season with one of the road productions of "Within the Law," has joined the company as juvenile man.

Evelyn Vaughan, star of the Lyttell-Vaughan players, now appearing at the Alcazar Theater, San Francisco, underwent a successful operation for appendicitis recently, and she is expected to be able to return to the Alcazar in two weeks. Her place in the cast is being filled by Jane Urban.

The Robert J. Sherman Stock company which opened at Moose Jaw, Saskatchewan, continues to good business. The personnel of the company is William Carr, S. G. Davidson, L. T. Gould, Claude Lewis, Tom Hall, Beatrice Sallie, Irene Harper, Laurel Bennett and Robert J. Sherman. Bills: "The Man Outside," "East Lynne," "Dr. Jaykyl and Mr. Hyde."

Robert Hyman and Virginia Mann, well-known stock leading people, are now playing U. B. O. vaudeville time in a sketch by Everett Rushay.

Otis Oliver and his company celebrated their tenth week of permanent stock at the Oliver Theater, South Bend, Ind., by a most brilliant performance of "Within the Law." The play ran the entire week to capacity business. "The Butterfly on the Wheel" follows for a week, after which "Help Wanted" will be another feature production. If the phenomenal success of the Oliver Players continues all records of stock in South Bend will be broken.

Mr. Seymour Parker, who was with Jessie Bonstelle's company in Buffalo and Detroit all Summer, has returned to Northampton as scene painter for the Northampton Players at the Municipal Theatre.

Ralph M. Remley, late of the Crescent stock company, Brooklyn, has become a regular member of the Poli Players in Washington, D. C. He will play juveniles, and made his Capital City debut as the diminutive stableboy in "Wildfire," the role originated by Willie Archie.

Capacity houses were the rule at the Baker, when the Baker Players presented "The Trail of the Lonesome Pine," for the first time in Portland. Histrionic honors went to Frances McHenry as June. The role of hero was done by Edward Woodruff, while Walter Regan as Bob, and Will Lloyd as Dave, distinguished themselves.

During the week commencing Nov. 8, "Innocent" will be played at the Gotham Theater, Brooklyn. This theater is doing an excellent business this season.

"The Blindness of Virtue" was a good drawing card for the Malley-Denison Stock company at Lawrence, Mass., the week of Nov. 1. This company is presenting first-class plays this year and playing to big business. "The Misleading Lady" is the bill for the week of Nov. 8.

At the Wexford Theater, Salem, Ore., A. J. Belle and David A. Malone are presenting a splendid stock company headed by Jack La Box, supported by an excellent cast. Feature films are also shown to excellent business.

The Marguerite Bryant Players, at the Empire, Pittsburgh, Pa., revived the old but ever popular "Ten Nights in a Bar Room." Miss Bryant merited much approval as Mrs. Morgan. Edward La Renze was seen to excellent advantage as Joe Morgan. Kathryn McHugh played Mary Morgan well, while Charles Kramer and Rose Adelle added comedy and vim to this morbid drama. W. J. Florence as Simon Slade and Matt McHugh acted well.

At El Paso, Texas, the Albert Taylor Stock company are still packing them in. Recent plays were "The Gilded Fool" and "The Barrier." The current play is "Running for Office," and may run the entire week.

GOSSIP

Edmond Roth is now playing in one of the local theaters with one of the "Experience" companies.

Madge Cochrane is back in New York after a season in pictures. Miss Cochrane is utilizing her leisure time in literary work.

Rodney Richmond has resigned as general press representative for Elizabeth Marbury to accept a similar position with Frederick McKay.

Robert Bodansky, co-author of the foreign version of the operetta, "Alone at Last," is a brother of Arturo Bodansky, the new director for the Metropolitan Opera House.

Frank Langley, for many years identified with the Fred. C. Whitney and Lew Fields's attractions, is manager of the "Peg o' My Heart" company which is touring the Northwest

ACTOR, AUTHOR AND PRODUCER

BOSTON (*Special*).—"A Place in the Sun," by Cyril Harcourt, the author of "A Pair of Silk Stockings," was seen for the first time in America at the Toy Theater, Boston, Nov. 3. This date was, quite by accident, the second anniversary of the original London production. Mr. Harcourt has staged the piece, and himself has one of the parts. Thus, unusually enough, he appears as author, actor and producer. The cast:

Agnes	Viola Compton
Rose Blair	Alice Moffat
Dick Blair	Cyril Harcourt
Mrs. Moutrie	Vivienne Whitaker
Arthur Biagden	Cecil Cameron
Marjorie Capel	Gipsy O'Brien
Stuart Capel	Robert Rendel
Sir John Capel, Bart	Henry Crocker
Parsons	Homer Harbour

In its social contrasts, as well as in its melodramatic and sentimental elements, the play is of rather sterner stuff than was "Silk Stockings" but it is a thoroughly entertaining piece, with a tang like that of a potent wine. Mr. Harcourt proves himself a well-graced actor, and the rest of the company—especially Mr. Rendel—also do this exceptional play full justice. After disheartening delay, the Toy has at last borne out its promise. FORREST IZARD.

PINCUS TO STAGE PRODUCTIONS

A. H. Pincus, a director of the Times Producing Company, will stage the productions of the firm in the place of Ben Teal who recently resigned as general stage director.

DEATHS

HENRY M. MARCUS, prominent Buffalo musician and theatrical manager, died at his home in that city Oct. 24, after an illness of several months. Mr. Marcus was manager of Shea's Hippodrome Theater. He was formerly the leader of the orchestra at Shea's Theater in Court Street, Buffalo. Four years ago he left Shea's to take the management of the Academy Theater, subsequently going to the Lyric Theater, and returning to Mr. Shea shortly after the Hippodrome was opened. He was forty-five years old.

T. WALDO STORY, sculptor of international renown and husband of Bessie Abott, the opera singer, died on Oct. 23 at his home, 133 East Sixtieth Street. He was sixty years old.

JOSEPHINE ENSIGN BAKER, beloved wife of E. E. Baker, manager of the Farman Theater, Warsaw, N. Y., died at her home on Main Street Sept. 19.

BYRON.—Mrs. Annie Byron, mother of Mrs. Sidney R. Ellis, died on Oct. 29 at her home, 15 Knox Ave., Grantwood, N. J.

In Memorium

in loving memory of my dearly beloved husband,

EBEN Y. BACKUS

who passed on Nov. 12, 1914.

BALTIMORE

"Nobody Home" in Monument Town for "The Follies" Took All the Money

BALTIMORE, MD. (*Special*).—It would be difficult to conceive of a more attractive and entertaining little musical play than "Nobody Home," which opened its Baltimore engagement at the Academy on Monday night. Coming to town almost unheralded, although a few of us had heard most flattering reports of it, the piece scored one of the most emphatic successes of the season at its opening performance. It is beautifully staged, the gowns and other scenic accessories are in excellent taste. The company is one of the best which has been seen here in a musical piece this season, and includes most of the original cast, although Adele Rowland is greatly missed. Incidentally it affords Baltimore its first glimpse of Nigel Barrie as actor and dancer. Lawrence Grossmith, Fannie Brice, Charles Judels, Quentin Tod, Maude Odell, Tom Graves, Carl Lyle, Mignon McGibney, Cornlie Blythe, Marion Davis, George Lydecker, Mae Manning, Ethel Ford, Dodo Randall, Gertrude Walzel, and Lester Greenwood complete the cast. The audience filled the house on the opening night, and as the play was received most enthusiastically business should be good all week. Week Nov. 15, "The Girl Who Smiles."

After many, many months of waiting Baltimore had its first opportunity to see "Under Cover," which was given at Ford's on Monday night before an S. R. O. house, the occasion being the annual theater benefit for the Christmas Club, an organization in which the Ford family has always been actively identified. The cast, while not including any of the original members, is a very capable one. "Under Cover" is one of those plays which is almost actor proof. It practically plays itself. The advance sale is very heavy, and the engagement will be most successful. Week Nov. 15, "The Song of Songs."

George M. Cohan spent the week in Baltimore, supervising "The Great Lover." Mr. Cohan seemed to enjoy his stay with us very much, and paid several visits to the Pimlico Race Track. He talked freely to the newspapers, and confirmed the rumor that he intends to retire from the stage and devote his time to writing and producing.

Geraldine Farrar gives her first recital in Baltimore at the Lyric on Nov. 11, and at this date there are but few seats left.

The New York Symphony Orchestra, with Mischa Elman as soloist, gave their first concert at the Lyric on Nov. 9, featuring the delightful Fifth Symphony of Beethoven.

As we predicted last week all records were broken by "The Follies" at the Academy during the week just past. Not only did they play to S. R. O. at every performance, but it was necessary to place 200 additional chairs in the various aisles throughout the house and give an extra matinee performance to accommodate the demand for seats, and still hundreds were turned away. It is estimated that between 22,000 and 25,000 persons saw the performance in Baltimore. Leon Errol was out of the cast the whole week. "The Follies" are always worth seeing, but this year there is an abundance of talent which goes to waste.

Gertrude Hoffman ran "The Follies" a close second at the Maryland, as that house was sold out at every performance, and many were unable to obtain seats. "Sumurun" is by far the most artistic thing of its kind ever seen in vaudeville in this city. Strange to say, neither "The Follies," Gertrude Hoffman, or Leo Ditrichstein interfered with one another, as the business at all three houses was enormous, making the past week the most successful of the season thus far. The Boston Symphony was heard for the first time this season at the Lyric on Nov. 3, with Melba as soloist, and hundreds were compelled to stand, the house being sold out.

L. B. KAHN.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Marie Tempest appeared at Macauley's Theater Oct. 25-27 in "Rosalind" and "The Duke of Killicrankie." Business good. Graham Browne and Ferdinand Gottschalk scored in well fitting parts. Al. Jolson in "Dancing Around" was billed to finish the week, but canceled account illness. "The Blue Bird" will occupy the stage entire week Nov. 1 at Macauley's.

The Broadway Belles Burlesque company drew excellent houses at the New Buckingham Oct. 24-30.

At B. F. Keith's, vaudeville house week Oct. 24 Bert Fitzgibbons, Corcoran and Dingle, the Rexos, the Farber Girls, Paul Morton and Naomi Glass, and Kathleen Clifford. Large houses ruled.

The offerings at all of the moving picture places were up to date.

Zona Gale, the novelist, read selections from her books at The Woman's Club Oct. 27. A large audience enjoyed the occasion.

W. Spencer Jones was one of the visitors of the week. He was here in the interest of the New York producing firm of Haensel and Jones, arranging an engagement in Louisville in May next for the New York Symphony Orchestra, with Walter Damrosch and Josef Hofman.

The season at the Gayety Theater has closed, it is said temporarily, due to lack of patronage.

Mr. and Mrs. Cale Young Rice entertained Zona Gale, the novelist, during her visit here. Mrs. Rice is better known as Alice Hagan Rice, the creator of "Mrs. Wiggs of the Cabbage Patch."

Colonel James P. Whallen, of the New Buckingham, is in the East. He is an officer of the Empire Circuit of burlesque houses.

In an interview while here Marie Tempest spoke feelingly of previous visits, particularly in the days of Daniel Quilp and his unique playhouse, the old Auditorium. Her appearance in "Dorothy" and "The Fencing Master" at that house are pleasant memories to those who were so fortunate as to have seen and heard her.

CHARLES D. CLARKE.

MUNCIE

MUNCIE, IND. (*Special*).—Wysor - Grand (George Challis, manager): Oct. 21: "The Only Girl"; good house and company. Oct. 23, "Safety First"; fair house and company. Oct. 26, "Blue Bird." Oct. 27, "Monte Carlo Belles." Oct. 30, "Lavender and Old Lace."

Star Theater (Ray Andrews, manager): Fiddler and Shelton, Flood Brothers, F. L. Rheinstrom in Minstrels De Luxe, Jimmy Dodd, and Phillipine Artois.

Columbia Theater (Ray Andrews, manager): Marguerite Clark, Ina Claire, Carlyle Blackwell, and others in moving pictures.

MRS. EMMA L. MCKIMMEY.

TRAIL OF AN "OMAR" TOUR

MEMPHIS, TENN. (*Special*).—Though the "Omar, the Tentmaker," company has encountered tornadoes, floods, washouts, railroad wrecks and other happenings described as "acts of Providence" on theatrical contracts, since starting on tour from San Francisco, the thorny way has also been rose-lined.

Advance sell-outs have taken place in many stands where the production had not been seen, and in Natchez, Miss., a packed house waited patiently for a dilatory curtain. This was the real "milkman's matinee" that the troupes talk about. The company and scenery did not arrive in the city until after 7 o'clock in the evening, and it was ten minutes to eleven when the curtain rose on the prologue, the performance concluding shortly before 2 o'clock in the morning. While the audience waited they were entertained by Maurice Nitka, the accomplished violinist of the Post company; Gerald Pring, in parlor magic; Augustus Post, in graphic relation of his experiences as a birdman, and "Eddie" Doyle, monologist. Stage-Manager Tilden officiated as "special" announcer.

The company lost two performances at New Orleans on the day when the hurricane assumed a stellar place in that corner of the universe. The day after the big blow a youthful fox terrier was rescued from a wrecked building by members of the company, and he is the newest trouper on the Post roster. Because of his constant thirst the name "Omar" was at first suggested for him, but by general consent he has become known as "Pep."

"Omar, the Tentmaker," has an enviable road record. With a lay-off of only six weeks in two years, it resumed activities at the Cort Theater, San Francisco, Aug. 15. This was a return engagement, and after a run of four weeks the enterprise opened the theater of the new $2,000,000 Civic Auditorium in Oakland. The play has not yet been seen in Chicago or Philadelphia. It will return to New York city in December, opening at the Apollo Theater on the 13th of that month.

"Omar" has been the opening attraction of the 1915-16 season in several of its stands, and the indications are that theatergoers generally are again eager to patronize worthy offerings.

C. NICK STARK.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—The fifth big week of Blanche Ring's success, "Nobody Home," started Oct. 17. Miss Ring has been playing to capacity houses for four weeks, and Los Angeles seems to feel of a mind to hold her for four weeks more.

The Orpheum opened with a headliner, the Four Marx Brothers in their original little playlet, entitled "Home Again," for one week, the same as Valeska Suratt.

There were only three performances of "Snow White," with Blanche Hall in the title-role, and Mrs. Du Pont Joyce as the queen at the Little Theater last week. Charles Rann Kennedy's "The Necessary Evil," and Herman Sudermann's "Margot" succeed "Snow White" at the Little Theater on Monday, Oct. 25. Both plays are of a physiological nature. Miss Hall continues as leading lady.

"Under Cover," with Frances Ring, met with such success at the Burbank that the piece will be continued for another week.

The Hippodrome had the Pollard Opera company as their headliner last week, they are certainly great entertainers.

The Republic Theater is featuring "The Dances of the Orient," with Sarina da Storey, and the Pantages Theater's headliner is the Scovall Dancers.

"Potash and Perlmutter" played to capacity houses, and we know that this clean comedy will be enjoyed for many seasons to come.

"The Mission Play" at San Gabriel, which is always the same—instructive and true to history, abundant in entertainment, and characters portrayed in a masterful way, is still showing in their quaint theater in the Mission town.

J. VAN CARTMELL.

ST. CATHARINES

ST. CATHARINES, ONT. (*Special*).—With the opening of the local houses prospects for the coming season are brighter than ever before. The Grand opened a month earlier than formerly with good road attractions, which have been booked once and twice a week. "Little Lost Sister" Oct. 9, to good business, followed by "On Trial" Oct. 11, to two fine holiday houses. "Birth of a Nation" Oct. 14-16, to capacity. R. W. Marks's Stock following week, followed by Ernie Marks's Stock to their usual big business. "Bringing Up Father" Oct. 25.

The New Family Theater was formerly opened about a month ago, after having been nearly three years in building. It is conceded to be one of the largest movie houses in Ontario, having a seating capacity of 2,200. The initial vaudeville of the season at this house was Oct. 18-23, with Dr. Leon Breon and Mlle. Effie, telepathists, as headliners. Big business.

The King George, the newest of our theaters, will be opened in the course of ten days, being now in the hands of decorators. It is the best situated of any of the city houses, and brings the total up to five. It will be pictures exclusively. Seating capacity (guaranteed) 600. The owners and managers are Messrs. Sullivan and McIlwain.

CLAYTON E. BROWNE.

TORONTO

TORONTO, CANADA (*Special*).—Royal Alexandra: "The Peasant Girl," with Edith Thayer, proved a very tuneful little operetta, and Miss Thayer is a nice soprano, but the company supporting is hardly worth high prices. Good business.

Grand Opera House: "Twin Beds" to large business. This farce is a scream, and is well played. Clare Weldon as Mrs. Monti, and Lois Bolton as Mrs. Hawkins are two very clever girls, and will go far up the ladder of success.

Shea's: Hugh Herbert and company in an amusing skit, "Sons of Abraham," Nov. 6. Kirksmith Sisters and Leo Beers are the chief hits. Mr. Beers's songs and piano work being excellent; watch for him in New York. Business good.

Loew's: Neil McKinley is, if one may be pardoned the speech, a natural nut comedian, easy, graceful, and very amusing. The Reed Brothers, with their violin music, are a genuine treat, being very tempermental players indeed. "Real Mr. Q," a well-played sketch, is another deserving attraction. Business fine.

Hippodrome: Francona Opera company in operatic selections are the best numbers of a very bright and attractive bill. Mason, Wilbur and Jordan are also good. Big business.

The opera season, while well patronized, was not a financial success here, being about $10,000 short.

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TO REVIVE "DUNDREARY"

E. H. Sothern Begins Rehearsals of Famous Old Comedy

E. H. Sothern, who is appearing in Alfred Sutro's "The Two Virtues," is to revive "Lord Dundreary," the famous comedy in which his father starred for many years. Rehearsals have begun at the Booth Theater.

"Lord Dundreary" is by Tom Taylor and was originally presented as "Our American Cousin." It was during the performance of this play that President Lincoln was shot at Ford's Theater, Washington. The elder Sothern rewrote the play and gave it its present title.

"HOBSON'S CHOICE" TO MOVE

"Hobson's Choice," which is proving one of the substantial successes of the season, moved last Monday night from the little Princess to the larger Comedy Theater.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—indef.
ADAMS, Maude (Chas. Frohman, Inc.): Cinti. 8-13, Lexington, Ky., 15, Louisville 16, 17, Vincennes, Ind., 18, Indianapolis 19, 20.
ANDROCLES and the Lion (Granville Barker): Boston Oct. 25-Nov. 13.
ANGLIN, Margaret (James Shesgreen): Winnipeg, Canada, 8-13, Sioux City, Ia., 15, Fort Dodge 16, Iowa City 17, Des Moines 18, Cedar Rapids 19, Peoria, Ill., 20, Springfield 22, Battle Creek, Mich., 23, Grand Rapids 24, 25.
BACK Home (Selwyn and Co.): Boston Oct. 4-Nov. 13, N.Y. C. 15—indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 19—indef.
BIRD of Paradise (Oliver Morosco): Denver 7-13, Salt Lake City 15-17, Reno, Nev., 19, Sacramento, Cal., 20, 'Frisco 21-Dec. 4.
BLUE Bird (Messrs. Shubert): Lexington, Ky., 9, 10, Charleston, W. Va., 11, 12, Huntington 13.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
BRAMHALL Players (Butler Davenport): N.Y.C. 10—indef.
CALLING of Dan Matthews (Gaskill and MacVitty): Logan, U., 10, Morgan 11, Evanston, Wyo., 12, Rock Springs 13, North Platte, Neb., 15, Kearney 16, Grand Island 17, Perry, Ia., 18, Ogden 19, Nevada 20, Marshalltown 21, Boone 22, Eldora 23, Grundy Center 24.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
DADDY Long-Legs (Henry Miller): Phila. Oct. 4—indef.
DALY, Arnold: N.Y.C. 8—indef.
DAMAGED Goods: Cleveland 8-13.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 10—indef.
DIVORCE Question (Rowland and Clifford): Gettysburg, S. D., 10, Highmore 11, Miller 12, Huron 13, Carthage 15, Artesian 16, Cogswell 17, Britton 18.
DREW, John (Chas. Frohman, Inc.): Atlantic City, N. J., 12, 13, Washington 15-20, N. Y.C. 22—indef.
ETERNAL Magdalene (Selwyn and Co.): N.Y.C. 1—indef.
EVERYWOMAN (Henry W. Savage): Johnstown, N. Y., 10, Glens Falls 11, Troy 12, 13, Schenectady 15, Kingston 16, Allentown, Pa., 17, Atlantic City, N. J., 18-20, Richmond, Va., 22, 23, Norfolk 24, 25.
EXPERIENCE (Wm. Elliott): Boston Aug. 28-Nov. 13.
EXPERIENCE (Wm. Elliott): B'klyn 8-13.
FAIR and Warmer (Selwyn and Co.): N.Y.C. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Chgo. Oct. 18-Nov. 13, Buffalo 15-20, Toronto 22-27.
FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Boston 1-20.
FRAME Up (Fred Byers and Cato Mann): Cedar Rapids, Neb., 10, Primrose 11, Pierce 12, Lincoln 13, Platt Center 14, Omaha 15, Schuyler 16, Clark 17, Palmer 18, Greeley 19, Ord 20, Arcadia 22, Sargent 23.
FRECKLES (Southern: B'way Amusement Co.): Princeton, Mo., 10, Weatherby 11, Bedford, Ia., 12, Clarinda 13, Wahoo, Neb., 15, Plattsmouth 16, Dorchester 17, Friend 18, Clay Center 19, Stromsburg 20, Shelby 22, David City 23, Hordville 24.
FRECKLES (Western: B'way Amusement Co.): Clarkesville, Ia., 11, Greene 12, Northwood 13, Osage 15, Le Roy, Minn., 16, Grand Meadow 17, Spring Valley 18, Preston 19, Dexter 20, Rochester 22, Wills 23, Winnebago 24.
FRECKLES (Co. B: B'way Amusement Co.): Water Valley, Miss., 10, Hattiesburg 13, Gulfport 15, Biloxi 16, Mobile, Ala., 18, Pensacola, Fla., 20, Quincy 22.
FULL House (Co. A: H. H. Frazee): Phila. 7-Dec. 1.
FULL House (Co. B: H. H. Frazee): Grand Rapids, Mich., 8-10, Kalamazoo 11, Terre Haute, Ind., 13, St. Louis, Mo., 14-20, Springfield, Ill., 21, Jacksonville 22, Quincy 23, Burlington, Ia., 24.
FULL House (Co. C: H. H. Frazee): St. Johnsburg, Vt., 10, White River Jct. 11, Bellows Falls 12, Brattleboro 13, Greenfield, Mass., 15, Schenectady, N. Y., 16, Pittsfield, Mass., 20, Hudson, N. Y., 22, Northampton, Mass., 23, Holyoke 24.
GARDEN of Allah: Lawrence, Mass., 12, 13.
GEORGE, Grace: N.Y.C. Sept. 28—indef.
GILLETTE, William (Chas. Frohman, Inc.): N.Y.C. Oct. 11-Nov. 20.
GIRL and the Tramp (Fred H. Byers): O'Keene, Okla., 10, Hydro 12, Cordell 13, Oklahoma City 14, El Reno 15, Anadarko 16, Temple 18, Walter 19, Ryan 22, Duncan 24.
GOODWIN, Nat (Chas. Hunt): Boston 1-27.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.
HOBSON'S Choice (Messrs. Shubert): N.Y.C. 2—indef.
HODGE, William (Lee Shubert): Phila. Oct. 11—indef.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.
HOLMES, Taylor (Joseph Brooks): Chgo. 7—indef.
ILLINGTON, Margaret (Selwyn and Co.): St. Paul 7-10, Minneapolis 11-13, Winnipeg, Can., 15-20, Fargo, N. D., 22, Bismarck 23, Miles City, Mont., 24.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IRWIN May (Kurt Eisfeldt): Washington 8-13.
IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—indef.
IT Pays to Advertise (Cohan and Harris): New Orleans 8-13.
IT Pays to Advertise (Cohan and Harris): Grand Rapids 11-14.
JANSEN the Great (Felix Blei): Springfield, Ill., 7-10, Bloomington 11-13, Urbana 15-17.
KICK In (A. H. Woods): Newark 8-13.
LAVENDER and Old Lace (Putnam Producing Co.): Linton, Ind., 6, West Baden 7.
LAW of the Land: Jersey City, N. J., 8-13.
LIFE (Wm. A. Brady): Indianapolis 8-13.
LITTLE Girl in a Big City (Schutter and Montgomery): Chgo. 7-13, Gary, Ind., 14, Indianapolis 15-20, Pittsburgh 22-27.
MACK, Andrew: B'klyn 8-13.
MANN, Louis (Messrs. Shubert): Prov., R. I., 8-13.
MAUDE, Cyril: Buffalo 8-13.
MISSOURI Girl (Merle H. Norton): Eagleville, Mo., 10, Albany 11, King City 12, Worth 13, Grant City 15, Davis City, Ia., 16, Decatur 17, Promise City 18, Seymour 19, Melrose 20, Lenox 22, Fontanelle 23, Massena 24.
O'HARA, Fiske (Augustus Pitou, Jr.): Cinti. 7-13.
OMAR, the Tentmaker (Tully and Buckland): Montgomery, Ala., 9, 10, Columbus, Ga., 11, Macon 12, Augusta 13, Savannah 15, Charleston S. C., 16, Columbia 17, Greensboro, N. C., 18, Durham 19, Newport News, Va., 20, Norfolk 22, 23, Petersburg 24.
ON Trial (Cohan and Harris): Boston Sept. 27—indef.
ON Trial (Cohan and Harris): 'Frisco 1-27.
PAIR of Silk Stockings (Winthrop Ames): Pittsburgh 8-13.
PAIR of Sixes (Co. A: H. H. Frazee): N.Y.C. 8-13 Montreal 15-20.
PAIR of Sixes (Co. B: H. H. Frazee): Frisco 7-20, Oakland 21-23, San Jose 24.
PAIR of Sixes (Co. C: H. H. Frazee): Shreveport, La., 10, Ruston 11, Monroe 12, Vicksburg, Miss., 13, Meridian 15, Demopolis, Ala., 16, Selma 17, Tuscaloosa 18, Birmingham 19, 20, Anniston 22, Gadsden 23, Rome, Ga., 24.
PAIR of Sixes (Co. D: H. H. Frazee): Kendallville, Ind., 10, Michigan City 11, Dowagiac, Mich., 12, Grand Haven 13, Muskegon 14, Big Rapids 15, Cadillac 16, Ludington 17, Manistee 18, Traverse City 19, Cheboygan 20, Marquette 23, Hancock 24.
PEG o' My Heart (Co. A: Oliver Morosco): Cinti. 7-13, Columbus 15-20.
PEG o' My Heart (Co. B: Oliver Morosco): Geneva, N. Y., 10, Rochester 11-13, Oswego 15, Fulton 16, Ogden 17, Gouverneur 18, Carthage 19, Oneida 20.
PEG o' My Heart (Co. C: Oliver Morosco): Anniston, Ala., 10.
PEG o' My Heart (Co. D: Oliver Morosco): Baker City, Ore., 10, Weiser, Ida., 11, Boise 12, 13, Mt. Home 15, Twin Falls 16, Burley 17, Pocatello 18, Logan, U., 19, Brigham 20.
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): St. Louis 1-13.
POTASH and Perlmutter (A. H. Woods): N.Y.C. 8-13.
POTASH and Perlmutter (Southern: A. H. Woods): Dallas, Tex., 12, 13, San Antonio 22, 23, Austin 24.
POTASH and Perlmutter (Western: A. H. Woods): Colorado Springs, Colo., 10, Denver 11-14, Pueblo 15, Provo, U., 17, Salt Lake City 18-20, Ogden 21, Pocatello, Ida., 22, Boise 24, 25.
QUINNEYS (Messrs. Shubert): N.Y.C. Oct. 18—indef.
REICHER, Emanuel: N.Y.C. 16—indef.
REVOLT, The (Messrs. Shubert): B'klyn 1-13.
ROBSON, May: Huntington, W. Va., 10, Louisville, Ky., 11-13.
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—indef.
ROYAL Slave (Geo. H. Bubb): Cambridge, Ia., 10, Dawson 12, Coon Rapids 13, Panama 14, Denison 15, Lake View 16, Battle Creek 17, Danbury 18, Castana 19, Smithland 20, Remsen 21, Centerville, S. D., 22, Parker 23, Hurley 24.
SEVEN Keys to Baldpate (Cohan and Harris): Minneapolis 8-10, St. Paul 11-13.
SHEPHERD of the Hills (Gaskill and MacVitty): Jamestown, O., 10, Marysville 11, De Graff 12, Tiffin 13, New Breman 14, Ft. Recovery 15, Portland, Ind., 16, St. Marys, O., 17, Wapakoneta 19, Van Wert 20, Hicksville 22, Albion, Ind., 23, Auburn 24.
SHEPHERD of the Hills (Gaskill and MacVitty): Goodland, Kan., 10, Colby 11, Norton 12, Mankato 13, Belleville 15, Superior, Neb., 16, Minden 17, Hastings 18, Kearney 19, Shelton 19, Lexington 22, Sterling, Colo., 24.
SHOW Shop (Selwyn and Co.): Phila. 1-27.
SINNERS (W. A. Brady): Chgo. Oct. 17—indef.
SINNERS (Coast Co.: Wm. A. Brady): Sacramento, Cal., 10, 11, Marysville 12, Chico 13, Oroville 14, Red Bluff 15, Ashland, Ore., 16, Medford 17, Eugene 18, Corvallis 19, Salem 20, Portland 21-27.
SKINNER, Otis (Chas. Frohman, Inc.): Pittsburgh 8-13, Chgo. 15-Dec. 4.
SOLDIER of Japan (Oscar Graham): San Marcus, Tex., 11, Hillsboro 12, Whitney 13.
SOME Baby (Henry B. Harris Est.): Prov., R. I., 11-13.
SONG of Songs (A. H. Woods): Washington 8-13.
SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—indef.
STARR, Frances (David Belasco): Kansas City 8-13.
SUNNY South (J. C. Rockwell): Wilmington, Vt., 10, Brattleboro 11, Springfield 12, Claremont, N. H., 13, Newport 15, Windsor, Vt., 16, Bradford 17, St. Johnsbury 18, Barton 19, Newport 20, Orleans 22, Hardwick 23, Morrisville 24.
TEMPEST, Marie (Chas. Frohman, Inc.): Chgo. 1-13, Toronto 15-20.
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Holton, Kan., 10, Burlington 12, Chanute 13, Joplin, Mo., 14, Columbus, Kan., 15, Scammon 16, Coffeyville 17, Arkansas City 18, Winfield 19, Wichita 20, Pratt 22, St. John 23, Stafford 24.
TRAIL of the Lonesome Pine (R. M. Harris): Spokane, Wash., 12, 13.
TRAIL of the Lonesome Pine (Will E. Culhane): Lexington, N. C., 10, Albemarle 11, Statesville 12, Hickory 15, Marion 16, Rutherfordton 17, Shelby 18.
TREASURE Island (Chas. Hopkins): N.Y.C. 11—indef.
TWIN Beds (Selwyn and Co.): Boston, Aug. 30—indef.
TWIN Beds (Special: Selwyn and Co.): Detroit 8-13, Indianapolis 15-18, Dayton 19, 20, Toledo 22-24.
TWIN Beds (Southern: Selwyn and Co.): Macon, Ga., 10, 11, Milledgeville 12, Athens 13, Atlanta 15-17, Anderson, S. C., 18, Greenville 19, Asheville, N. C., 20, Knoxville, Tenn., 22, Chattanooga 23.
TWIN Beds (Coast: Selwyn and Co.): Walla Walla, Wash., 9, 10, North Yakima 11, Ellensburg 12, Aberdeen 13, Tacoma 15, 16, Everett 17, New Westminster, B. C., 18, Vancouver 19, 20, Seattle, Wash., 21-26.
TWIN Beds (Middle West: Selwyn and Co.): Kokomo, Ind., 10, Anderson 11, Muncie 12, Richmond 13, Greenburg 15, Frankfort 16, Crawfordsville 17, Linton 19, Vincennes 20, Evansville 21, 22, Mattoon, Ill., 23, Peoria 24.
UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.
UNCLE Tom's Cabin (Wm. H. Kibble): Cedar Rapids, Ia., 10, Muscatine 11, Moline, Ill., 12, Davenport, Ia., 13, 14, Clinton 15, Morrison, Ill., 16, Rockford 18, Oak Park 19, 20, Kenosha, Wis., 21.
UNDER Cover (Selwyn and Co.): Balto. 8-13, Washington 15-20, Cleveland 22-27.
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—indef.
WARE Case (Messrs. Shubert): Cleveland 8-13.
WASHINGTON Square Players: N.Y.C. Oct. 4—indef.
WHILE the City Sleeps (Rowland and Clifford): Pittsburgh 8-13.
WHITESIDE, Walter (John Cort): Lincoln, Neb., 12.
WITHIN the Law (Will E. Culhane): Williamston, N. C.,

10, Farmville 11, New Bern 12, Mt. Olive 13, Kingston 15, Smithfield 16, Wilson 17.
WITHIN the Law (Eastern): Robt. Sherman): Joliet, Ill., 10, Ottawa 11, Streator 12.
WITHIN the Law (Western): Robt. Sherman): Hutchinson, Kan., 10, Anthony 11, Arkansas City 12, Wichita 13.
YELLOW Ticket: Chgo. 1-13.
YOUNG America (Cohan and Harris): N.Y.C. Aug. 28-Nov. 13.

TRAVELING STOCK

BOYER, Nancy: Zanesville, O., 8-13.
BRYANT, Billy: Pomeroy, O., 8-13.
CORNELL-Price Players: Valparaiso, Ind., 8-13.
DE VOSS, Flora: Ashland, Wis., 11-13.
DOUGHERTY: La Crosse, Kan., 8-13.
FOWLER, Maybelle: Chesaning, Mich., 8-13.
GORDINIER Brothers: Farmington, Ia., 8-13.
LYNN, Jack: Dolgeville, N. Y., 8-13, Herkimer 15-20.
MARKS, Ernie: Parry Sound, Can., 8-13.
ST. CLAIRE, Winifred: Dover, N. J., 8-13.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert) N.Y.C. Oct. 19—indef.
AROUND the Map (Klaw and Erlanger): N.Y.C. 1—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Grand Opera Co. and Pavlowa Ballette Russe: Phila. 8-13.
BRINGING Up Father (Co. 1: Chas. Yale): St. Thomas, Ont., Can., 10, London 11-13, Detroit 14-20, Lansing 21, Jackson 22, Kalamazoo 23, Battle Creek 24.
BRINGING Up Father (Co. 2: Chas. Foreman): Gadsden, Ala., 10, Cedartown, Ga., 11, Rome 12, Atlanta 13, Athens 15, Milledgeville 16, Augusta 17, Columbia, S. C., 18, Charleston 19, Savannah, Ga., 20, St. Augustine, Fla., 22, Palatka 23, Orlando 24.
BRINGING Up Father (Co. 3: Griff Williams): N.Y.C. 1-13.
ELTINGE, Julian (A. H. Woods): Prov., R. I., 8-10.
GIRL of To-Morrow: Chgo. Oct. 9—indef.
GIRL from Utah (Chas. Frohman, Inc.): Louisville, Ky., 8-10, Lexington 11, Columbus, O., 12, 13, Akron 15, Rochester, N. Y., 16, 17, Ithaca 18, Albany 19, 20.
HIGH Jinks (Geo. A. Edes): York, Neb., 10, Omaha 11-13, Grand Island 14, Hastings 15, Lincoln 16, Beatrice 17, Manhattan, Kan., 18, Jct. City 19, Lawrence 20, St. Joseph, Mo., 21, 22, Topeka, Kan., 23, Joplin, Mo., 24, Springfield 25.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
JANIS, Elsie (Chas. Dillingham): N.Y.C. Oct. 5-Nov. 13.
LADY Luxury (Chas. H. Wuers): Omaha 9, 10.
LILAC Domino (Andreas Dippel): St. Louis 8-13.
MAID in America (Messrs. Shubert): Boston 8—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—indef.
MUTT and Jeff in College (Co. 1; Joe Pettingill): Chgo. 7-27.
MUTT and Jeff in College (Co. 2; Chas. Williams): Memphis, Tenn., 10, Helena, Ark., 11, Little Rock 12, Hot Springs 13, Greenville, Miss., 15, Greenwood 16, Yazoo City 17, Jackson 18, Meridian 19, Gulfport 20, New Orleans, La., 21-27.
MUTT and Jeff in College (Co. 3; Harry Hill): Warren, O., 10, Salem 11, Alliance 12, Canton 13, New Phila. 15, Uhrichsville 16, Coshocton 17, Loudonville 18, Wooster 19, Chgo. Jct. 20, Norwalk 22, Fremont 23, Bowling Green 24.
MUTT and Jeff in College (Co. 4: Robt. B. Monroe): Dickinson, N. D., 11, Glendive, Mont., 12, Miles City 13, Billings 14, Bozeman 15, Butte 16, Great Falls 17, Missoula 18, Victor 19, Hamilton 20, Wallace, Ida., 21, Colfax, Wash., 22, Lewiston, Ida., 23, Dayton, Wash., 24.
MY Home Town Girl (Perry J. Kelly): Syracuse, N. Y., 15-17, Rochester 18-20.
NOBODY Home (F. Ray Comstock): Balto. 8-13.
PASSING Show of 1915 (Messrs. Shubert): Chgo. Oct. 3—indef.
PEASANT Girl: Hudson, N. Y., 10.
PRINCE of Pilsen (Perry J. Kelly): Clarksdale, Miss., 10, Greenwood 11, Greenville 12, Vicksburg 13, Jackson 15, Meridian 16, Columbus 17, Birmingham, Ala., 18, Gadsden 19.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
ROBIN Hood (De Koven Opera Co.): Nashville, Tenn., 9, 10, Jackson 11, Memphis 12, 13, Little Rock, Ark., 15, 16, Hot Springs 17, Conway 18, Ft. Smith 19, Fayetteville 19, Tulsa, Okla., 21, Muskogee 22, McAlester 23, Ft. Worth, Tex., 24, 25.
SARI (Henry W. Savage): Columbus, O., 9, 10, Springfield 11, Indianapolis, Ind., 12, 13, Cinti. 15-20.
SO Long, Letty (Oliver Morosco): 'Frisco Oct. 25-Nov. 13.
TO-NIGHT'S the Night (Messrs. Shubert): Chgo. Oct. 31-Nov. 27.
TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—indef.
WATCH Your Step (Chas. Dillingham): Boston 1—indef.
WHEN Dreams Come True (Coutts and Tennis): Bartlesville, Okla., 10, Cushing 11, Muskogee 12, McAlester 13, Fayetteville, Ark., 15, Ft. Smith 16, Conway 17, Hot Springs 18, Little Rock 19, 20, Clarksdale, Miss., 22, Helena, Ark., 23, Memphis, Tenn., 24.
WHEN Dreams Come True (Coutts and Tennis): Seattle 7-10, Portland 11-13, Walla Walla, Wash., 14, Baker City, Ore., 15, Boise City, Ida., 16, 17, Ogden 18, Rock Springs, Wyo., 19, Cheyenne 20, Denver 21-27.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Cleveland 8-13.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Galveston, Tex., 10, Houston 11, 12, San Antonio 13, 14, Austin 15, Waco 16, Ft. Worth 17, Dallas 18-20.
RICHARD and Pringle (Holland and Filkins): Lompoc, Cal., 10, Santa Marie 11, San Luis Obispo 12, Paso Robles 13, Salinas 14, Monterey 15, Watsonville 16, Santa Cruz 17, Palo Alto 18, San Jose 19, Modesto 20, Merced 21, Fresno 22, Coalinga 23, Hanford 24.

CIRCUS

BARNES, Al. G.: El Centro, Ariz., 11, Calexico 12, Brawley 13.

MISCELLANEOUS

CHICAGO Symphony Orchestra: Milwaukee 15.
LAUDER, Harry (Wm. Morris): N.Y.C. 15-20, Stamford, Conn., 22, Bridgeport 23, New Haven 24, Hartford 25.
THURSTON, the Magician (Jack Jones): Indianapolis 8-13, Dayton, O., 15-17, Springfield 18-20, Cleveland 22-27.

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WOMEN

Clarke, Della, Ruth Copley, Ethel Clifton, Beatrice Cameron.
Davenport, E., Lillian M. Day, Mlle. Dolores.
Edwards, Kitty, S. Mona Eames, Gertrude Edwards.
Friend, Carolyn.
Galyer, May, Marion Graham.
Hope, Evelyn, Miss Hamilton, of Hamilton and Carlin.
Jordan, Doris, Izetta Jewell.
Lawson, Ines.
Maxwell, Belle, Adelaide Mayland, Mae Murray.
Raymond, Ann.
Saunders, J. W., Mrs., Mrs. Bert Smith, Mrs. Arthur Shirley.
Turner, Ann, C. Thompson, Sylvia Thorne.
Wyndham, Olive.

MEN

Abercrombie, E., Tom Aikin, Harvey Arnold.
Baldwin, Sidney, Edwin Brandt, H. F. Brownell, Lionel Bradshaw, Thos. Benyon, Edw. Beck, Edw. D. Baker.
Clark, S.
Deane, Edmond, Geo. Dickson.
Elsky, Harry.
Fallon, Tom.
Gillet, Langdon, J. P. Goring, Holdsworth, Leslie, E. F. Hayd, Jno. Hymer, Victor Harvey.
Lyons, Jno.
Morrisey, Tom.
Simpson, Richard.
Ullman, I. W.
Vaughn, Gus, Edwin Varney.
Wilson, E. W.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—"Potash and Perlmutter" paid their second visit to San Diego at the Spreckels Theater Oct. 15, 16, playing to very good business. The characters of Potash and Perlmutter were well played by Jules Jordan and Lew Welsh. Gus Cohen and Miss Marie Howe were the only two members of the company who were in the cast seen here last season.

The first of the J. Rufus Wallingford pictures were seen at the Spreckels for the week of Oct. 18.

The Savoy Theater had a splendid bill for the week of Oct. 18, headed by "The Haberdashery" and Jane O'Roark and company in "The Law." Rev. Frank W. Gorman, the singing parson, drew some extra business that could not be called regular theatergoers.

Manager Scott Palmer, of the Savoy Theater, was married to Miss Welthy Law Oct. 20, at Santa Ana, Cal. They will make their home in San Diego, where Mr. Palmer has many friends, who all wish them success on "The Road of Life."

The Kilties Band will be heard at the Exposition Oct. 23. It has been settled now that the San Diego Exposition will remain open during the year 1916. This is almost a record for an attraction of this kind—a run of two years.

"The Battle of Przemysl" was seen at the Empress Theater for the week of Oct. 18. This film drew almost capacity houses at every performance.

MARIE DE BEAU CHAPMAN.

STEIN'S
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MAKE-UP

ALBANY

ALBANY, N. Y. (*Special*).—With a varied list of notable attractions at all the leading theaters this proved another busy week at the Albany theaters. At Harmanus Bleecker Hall Julian Eltinge won a tremendous hit by his remarkable female impersonation of the leading role in "Cousin Lucy"; the supporting company was above the average and scored with packed houses Oct. 25, 26. The San Carlo Grand Opera company Oct. 27, 28 achieved a pronounced success and attracted crowded houses for the brief engagement. The repertoire included "Aida," "Barber of Seville," and "Cavalleria Rusticana." "Some Baby," featuring Jeff De Angelis, delighted full houses Oct. 29, 30.

Robert Hodge and company, Walsh-Lynch company, Jack Symonds, Whittle, ventriloquist, and Claude and Marion Cleveland were the headliners at Proctor's Grand.

At the Empire Rose Sydell's London Belles, with Johnny Weber and Daisy Harcourt in the lead.

GEORGE W. HERRICK.

OAKLAND

OAKLAND, CAL. (*Special*).—Orpheum: Grace Van Studiford is the headliner of a fine bill Oct. 18-25. Another good feature is the Sixteen Navassar Girls. Others on the ollo are: James Kelso and Blanche Leighton, Brooks and Bowen, "A Night in a Monkey Music Hall," the Aurora of Light, Eugene Darmond, and De Vine and Williams. Attendance shows steady increase.

Pantages: The headliners, Ober and Dumont, are presenting a dancing act, which is one of the biggest attractions that has been staged here for sometime, and the house is packed at every performance. Others who contribute are: "Little Miss U. S. A.," Kennedy and Burt, Will and Kemp, Paden and Read, Lady Betty and Betty Gray, and Bert Wheeler.

Hippodrome: "A Night in Venice," Bertie Herron and Milt Arnsman, Owen Wright, "A Quiet Woman." Alva and Alva, and the Imperial Quartette comprise the programme Oct. 18-25, and, according to the applause given, are more than pleasing the large crowds in daily attendance.

LOUIS SCHEELINE.

BUFFALO

BUFFALO, N. Y. (*Special*). — "Cock of the Walk" delights admirers of English comedy at the Star Theater Oct. 25-27. Otis Skinner's Antony Bellchamber was a brilliant character part, and absorbs his audience. "Fair and Warmer" appears Oct. 28-30. Week Nov. 1, "Twin Beds."

Peggy O'Neil, the Buffalo girl, played "Peg o' My Heart" at the Teck Theater Oct. 25-30, and was well received. Week of Nov. 1, "A Pair of Silk Stockings."

Lulu Glaser headed the bill at Shea's Theater, assisted by Tom Richards, and large audiences showed their approval of "First Love." Frank North and company served the welcome back to Wellington. This sketch, although familiar, provokes genuine laughter. The Eva Taylor and company in "Suspicious Hubby" stood the acid test.

"Siberia" was the attraction at the Majestic Oct. 25-30. It is many years since this production was seen here, but the play has not lost its drawing powers. Week of Nov. 1, "While the City Sleeps."

"The Star and Garter Show" gave a splendid entertainment at the Gayety Oct. 25-30, and drew overflow houses. Week of Nov. 1, "Follies of the Day."

The Ten Black Hussars, blackface, was the headline at the Majestic Oct. 25-30.

BARKER.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell: Nov. 3 Cherniavsky concert.

Dominion: Week Oct. 25-30 Louis A. Simon and company in "The New Coachman" headed a very good bill to usual big business.

Francais: Oct. 25-27 Boston Musical company in "Casey and Levi in Italy" to big business.

Family: Oct. 25-27 "Our Heroes at the Front," war film feature, to capacity business.

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LAW STUDENTS ON THE STAGE

CLEVELAND, OHIO (*Special*).—With an enrollment of less than one hundred students, the Law School of Western Reserve University boasts an unusually large percentage of men whose spare time is devoted to the footlights or the screen. Lewis C. Gilger, '18, is the proprietor and manager of the Gilger Theater of Norwalk. M. K. Gessamon, '18, of Youngstown, will go on the road in April as manager of a musical comedy troupe from the university for a short tour. F. R. Seibert, '17, during his Summer vacations is the advance man for the Colt-Alber Chautauqua System. Glenn G. Miller, '17, of Ashland, Ohio, has done time as a baritone in the Duchess, Hippodrome, Alhambra, and other Cleveland theaters. H. T. Rogers, '16, is a son of James H. Rogers, well known as a composer, and the son has been a prime mover in not a few quite pretentious amateur theatricals hereabouts. H. P. Stearns, '17, owns and runs the Queens Theater, at Painesville, O.

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CHICAGO

"The Strollers" Are Bringing Show Folk of the West into Social Relationship

CHICAGO, ILL. (*Special*).—"The Strollers" are strong for social events this season. Not content with the monthly events of last season the plan for this year is to have something going on on Saturday night of each week. Informal social affairs have been held for three weeks past with a success which has brought much enthusiasm among the members. Fred Eberts, manager of the Majestic, was chairman of the Entertainment Committee for the first month, and did his work splendidly. Ed. W. Rowland succeeds him, and is starting off with the same fast pace.

Alternate Saturday nights are socials and dances at which the ladies are present. On as many Saturday nights stags are held. At one of the latter there was a burlesque trial in which the scenery of Robert Sherman's "Within the Law" was pressed into service and a mock legal trial held.

"Getting acquainted" is the excuse for these affairs, as if any were needed. The enjoyment to be derived from social intercourse was not fully appreciated among Chicago showmen until this club was organized. This also serves to get the camphor out of their evening clothes, and their party manners in working order for the opera season, for which Chicago is holding her breath, so to speak.

Taylor Holmes as Bunker Bean is the only novelty, and is voted a worthy "chip of the old monument." "To-Night's the Night," although described as "a farcical diversion of the 80's," goes well at the Illinois. Marie Tempest concludes her Blackstone engagement, and is succeeded by Otis Skinner in "Cock o' the Walk." Frances Starr in "Marie Odille" succeeds Faversham's "Hawk" at Powers; other attractions practically the same.

Tabloids of the vintage of 1915 are attracting big business in Chicago just as they have been doing on the road. Tabloid is a branch of vaudeville that has come to stay. This is proved by the fact that "The Prince of To-Night" changes from a full show to a tabloid next month. Tabloids are bargains in amusement, and this is bargain season.

DONALD STUART.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—A petition in bankruptcy has been filed by Ernest Wilkes, individually, and Garrick Amusement Co. (Post Amusement) of San Francisco. Partnership debts, $10,013.96; assets, $1,320.72. E. Wilkes's debts, $3,862.93; assets, $220.72.

Vera McCord, the ayetress, has also filed her petition in bankruptcy. Debts, $1,158.50; assets, $100, claimed exempt.

Marcus Loew and his wife are here visiting the exposition.

Victor Herbert leads an orchestra of sixty-five at the exposition and scores popular success.

Cohan and Harris opened with their "On Trial" at the Columbia Nov. 1 to a large and pleased house.

"The Trail of the Lonesome Pine" was perfectly presented at the Alcazar Nov. 1 by the Lytell-Vaughan Players. Miss Vaughan still being out of the cast by reason of an operation for appendicitis. Margaret Boland, just from the East, was the new ingenue and pleased.

At the Cort, Oliver Morosco's "So Long, Letty," is in its fourth and last week, playing to capacity.

The Savoy continues "The Clansman"; no telling when it will end.

The Orpheum has a big bill, in which Billy Fogarty is giving an expunged version of his act. Caroline White, Brooks and Bowen, Willie Weston, Miss Gue and Mr. Cheung, and holdovers complete the excellent programme.

A. T. BARNETT.

ROCHESTER

ROCHESTER, N. Y. (*Special*). — At Baker's Hippodrome of Varieties, managed by Mr. Walters, formerly manager of the Shubert Theater and Ontario Beach Park, the topliners are: Fargo and Wells, musical comedy; Norman, the Frogman; Arthur Hahn and company, Milo Beldon and company, comedy dramatic playlet; Miller and Kent in "Nearly a Honeymoon"; Kealey Brothers and company in "Fun in a Sporting Goods Store"; Howard Martell, ventriloquist, and Hurrah Sisatorial Troupe.

Temple Theater: Nov. 1-6: A good bill headed by Bud Fisher, and including G. Aldo Randegger, "Skeet" Gallagher, Irene Martin, George Brancroft, Octavia Broska, Charley Grapewin and Anna Chance. Miss Ruth Roye, and "The Toy Shop" to good houses.

The bill at the Family consists of Ten Black Hussars and "Aunt Belinda's Legacy" by Willie Stevens and company, and Marie Dressler, the star of "Tillie's Tomato Surprise," a moving picture film.

"Cousin Lucy," headed by Julian Eltinge and company, played a week's engagement at the Lyceum Nov. 1-6, and filled the big theater from pit to dome.

The Corinthian's attraction is "Hello, Paris." Burlesque. "The Crackerjacks" Nov. 8-13.

BOB HOGAN.

ST. PAUL

ST. PAUL, MINN. (*Special*).—In order to have "Life" open to a packed house at the Metropolitan Oct. 17-23, so as to give the attraction a big send off, passes were liberally distributed through several large department stores, with a smattering at the City Hall and State Capitol. In spite of this effort to start things right, the business of the week was a disappointment. "Lady Luxury," with an excellent cast, including Florence Webber, Forrest Huff, Emily Fitzroy, and Arthur Albro came Oct. 24-30, but business was not of the turnaway order. Chicago *Tribune* German War Pictures Oct. 31-Nov. 6. "The New Henrietta," "Bird of Paradise," and "Potash and Perlmutter" are headed this way from the West.

Irving Pichel has been placed in charge of the St. Paul Institute's Department of Dramatic Art. "The Birth of a Nation" began its season at the Auditorium Oct. 23.

JOSEPH J. PFISTER.

EL PASO

EL PASO, TEX. (*Special*).—Crawford (L. R. McClintock, manager): The Albert Taylor Stock company are still crowding them in. Week of Oct. 10 the plays were "In Missouri" and "The Peaceful Valley." Week of Oct. 17 the plays are "A Message from Mars" and "The Devil."

El Paso Theater: Dark.

The Al. G. Barnes's Circus is billing the city for their appearance here on Oct. 25 26. The Sells Floto are also billing for Nov. 6.

T. E. SHELTON.

PROCTOR MUST PAY ANYWAY

ALBANY, N. Y. (*Special*).—In the Supreme Court this week Oscar J. Perrin, treasurer of the Empire Theater, was given a verdict of $2,500 in his suit against Frederick F. Proctor, the widely-known theatrical manager. The action was to recover for services rendered in securing for Mr. Proctor a contract for the purchase of the Colonial Theater in the west end of the city for the sum of $90,000. The contract was made and Mr. Proctor secured the theater, but later it went back to its original owner. It is alleged because of a defective title. Perrin and Oliver H. Stacy, both of whom were the managers of the Colonial, claim that Mr. Proctor offered to pay them $5,000 if they were successful in closing the deal. Mr. Proctor denied making any definite promises to pay any commissions, and that the contract never became effective inasmuch as the theater was returned. Another action, covering the same contention, has been brought against Manager Proctor by Oliver H. Stacy. A motion to set aside the verdict secured by Mr. Perrin has also been denied by Justice Chester of the Supreme Court.

GEORGE W. HERRICK.

"TREASURE ISLAND" IS TRIED OUT

ALBANY, N. Y. (*Special*).—"Treasure Island," Robert Louis Stevenson's thrilling romance, dramatized by Jules Eckert Goodman, was given its opening performance at Harmanus Bleecker Hall, by Charles Hopkins and his Punch and Judy theater company. A brilliant future is predicted for "Treasure Island" despite the fact that the first performances here were severely criticised by the local press. The unfavorable comment was to some extent justified by the fact that the producers erred in their judgment in submitting the play at this time. The story of the play is intensely interesting and follows the Stevenson manuscript closely. The first act could not be improved upon and seldom has there ever been staged here a play that opened with such bright prospects for a successful career. The cast provided was of unusual capabilities and up to every requirement. Tim Murphy scored a complete triumph and his heavy work as "Bill Bones" was a revelation. Frank Sylvester also won a distinct hit. Others in the carefully selected company were Mr. and Mrs. Charles Hopkins, Oswold Yorke, Edward Emery, William J. Ferguson, David Glassford, Agnes Kemble, and Alice Belmore. The scenic environments were sumptuous and remarkably realistic.

GEO. W. HERRICK.

"SADIE LOVE" A TRIFLE FOREIGN

HARTFORD, CONN. (*Special*).—"Sadie Love," a new play from the pen of Avery Hopwood and produced by Oliver Morosco, was presented for the first time in the East at Parson's Theater, Hartford, Nov. 4, 5, 6.

Marjorie Rambeau and Pedro De Cordoba play the leading parts and the remainder of the cast is of high standing. The plot is a trifle "foreign" in tone, and in the hands of a less competent company might have appeared to poor advantage. In all there are three couples in one place, but the matter is somewhat complicated as each yearns for another partner in life. Finally everything ends beautifully, and everybody is well satisfied as the curtain rings down.

The comedy is very good and with one or two brief intervals the play moves at a very rapid rate. Mr. De Cordoba was particularly good in the romantic scenes. Miss Rambeau is equally skillful. Betty Callish, Franklyn Underwood, Marion Murray, and Marguerite St. John also added much to the play. On the whole "Sadie Love" is far above the average and deserving of success. The scenery adds considerably to the offering. SEYMOUR WEMYSS SMITH.

"MAGDALENE" BASED ON LETTERS

BALTIMORE, MD. (*Special*). — There can hardly be a doubt but that "The Eternal Magdalene" will achieve success. The new play, which was presented recently at the Academy, is one of the most intensely absorbing Baltimore has seen in many a season. We might add that it met with a surprisingly enthusiastic reception, due no doubt to the approaching engagement of the illustrious Billy Sunday, which person it scores in no mincing of words.

It might be of interest to mention that the play probably owes its existence to certain letters which appeared in the Baltimore *Evening Sun* about a year ago, one especially signed by a woman who represented herself as the proprietress, as this letter has been incorporated almost verbatim in a speech spoken by Lucille Watson, who enacts the character of a noted proprietress in the second act of the play. The main idea of the play is undoubtedly furnished by this letter. Strange to say the play was not censored in Baltimore, but we shudder to think the fate it would have met with in Boston.

I. B. KREIS.

THESE HIT THE CENTER

RICHLAND CENTER, WIS. (*Special*).—In reply to many queries as to what sort of attractions the executive committee of the municipally managed Auditorium considers available—especially since your publication of the paragraph headed "No Bloomers Need Apply"—would say that we have played this season "Prince of To-Night"; "Shepherd of the Hills"; Clamage Musical Comedy Revue, and Robert Sherman's "Within the Law" company. All gave satisfaction. Have Fiske O'Hara in "Kilkenny" next, and "It Pays to Advertise" later.

E. G. DOUDNA.

MANAGER SHERMAN EXONERATED

CALGARY, CAN. (*Special*).—Wm. B. Sherman, the well known manager of several theaters in Western Canada, was acquitted by Magistrate Sanders on the charge brought against him by Thos. Narraway of malappropriation of $225, funds in connection with a Brandon, Manitoba, theater enterprise. Mr. Sherman was not even called to tell his story in the witness box and was completely exonerated. Col. Sanders in giving judgment said that there was no doubt Mr. Narraway knew how his money was to be used and that there was nothing in the transaction to justify a criminal charge. Mr. Narraway's remedy, if he considered he had a grievance, was in a civil suit.

With regard to the joint note of 2,300, furnished by Mr. Sherman and the late James Leatherby, on which the bank demanded further security, Mr. Sherman's counsel assured the court that Mr. Sherman was preparing to furnish the security required and to protect the note, and Mr. Leatherby's estate.

"Mr. Sherman owns property," he said, "in Calgary assessed at more than $100,000, and has personal property in his possession (pointing at Mr. Sherman's diamond studs and rings)" worth more than $10,000. It is absurd to say that he would take so small a sum as $225, as is alleged."

GEORGE FORBES.

TOY THEATER FOR STUDENTS

BOSTON, MASS. (*Special*).— Association of the design department of the Museum of Fine arts and the dramatic department of the New England Conservatory of Music, has been arranged for a second time as part of the working out of plans for a students' "toy theater" at the Conservatory. Margaret Allen and Dorothy Willington, seniors at the museum school, will take charge of the scenery and costumes for the dramatic department's annual recital, which takes place early in December, and of whatever decorative work is required for the weekly recitals that are given by Clayton D. Gilbert's pupils during the second session at the Conservatory. Miss Allen and Miss White a year ago designed the stage setting and costumes of Mr. Gilbert's pantomime "The Story of the Willow Pattern Plate" so successfully that their plans were specially invited for the 1915 exhibition of stagecraft at the Chicago Art Institute. This season Director Huger Elliott, of the design courses at the museum, will again give some of his more advanced pupils problems directly connected with the staging of the Conservatory plays.

SUNDAY CONCERTS IN CLEVELAND

CLEVELAND, OHIO (*Special*).—Sunday afternoon entertainments in local theaters promise to be much in vogue during the coming Winter. At the Hippodrome, for example, nearly all Sunday afternoons between now and the middle of March have been tentatively engaged. Beginning in the latter part of November, the city's municipal orchestra will begin a series of symphony concerts, utilising no fewer than twelve Sundays and possibly a greater number. On a majority of Sundays, when the "Muny Players" are not in action, the big stage will be occupied by a number of musical stars, brought here by Mrs. M. A. Fanning, and called "The Peoples' Concert Course." On two or three occasions the Keith house will be occupied by religious organizations for denominational conventions. Sunday bids fair to be "our busy day" at Keith's during the Winter.

Manager W. F. Gallagher, of the Miles, is making some rather pretentious improvements in preparation for the Winter. The theater is being recarpeted throughout, the interior is being redecorated and the lighting system is being improved.

RALPH A. HAYES.

LOEW ENLISTS THE GIRL SCOUTS

WASHINGTON, D. C. (*Special*).—Replete with innovations from the front curb to the back wall Loew's Columbia Theater is enjoying an unusual popularity. Girl ushers lend a breath of Broadway that is new to Washington, while the stage setting which is a replica of one of the Imperial gardens in Japan is a pleasing picture. A benefit for the Girl Scouts is an arrangement for the current week and three hundred members of that organization are strongly working in the sale of tickets to make a success. The pictures to be seen covering half of the week each are, Blanche Ring in "The Yankee Girl," and Hazel Dawn in "The Masqueraders."

JOHN T. WARDE.

MISS WILSON WRITES AND PLAYS

ROSEBURG, ORE. (*Special*).—A crowded house witnessed the first performance of "The Love Game," a musical comedy, at the Antlers Theater. The comedy was written by Mildred R. Wilson, of Roseburg, a daughter of H. G. Wilson, superintendent of Indian Affairs of the Western States. Miss Wilson is an actress as well as a playwright, and took part in the cast. The play was received by the audience with genuine enthusiasm.

JOHN F. LOGAN.

MANAGER A CANDIDATE

SPOKANE, WASH. (*Special*).—Dan L. Weaver, pioneer theatrical man of Spokane and a large owner of the Auditorium Theater, is a candidate for city commissioner. The election takes place early in November. Mr. Weaver is not conducting a speaking campaign, but is depending on the support which a host of friends and a splendid business record afford.

W. S. MCCREA.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Lillian Russell Returns to the Stage—Nora Bayes on Broadway Once More

MISS MARYON VADIE.
Offering a Pretty Series of Lyric Dances in the Varieties.

LILLIAN RUSSELL, a prominent resident of Pittsburgh and well known in these parts as a creator of cosmetics, returned to the stage at the Palace. Many gentlemen with double chins and other visible indications of profitable leisure were present and the welcome back was hearty.

Lillian Russell and "My Evening Star"

Miss Russell sang four numbers, including "Chloe." Once more she invited "My Evening Star" to come down. These songs are of the Weber and Fields pre-broiler period, when the chorus girls were required to have—let us say—architectural stability.

It was, we'll confess, our first glimpse across the footlights of Miss Russell. When she was at her height we were oberving "Superba" and the second company in "The Chinese Honeymoon" from a perilous and provincial gallery seat. So, of course, our review is devoid of memories.

Watching Miss Russell, we couldn't help but think that—say forty years from now—we'll be brushing cigar ashes from our waistcoats and applauding—with elderly difficulty—the youthful Ina Claire and the girlish Elsie Janis.

Anyway, Miss Russell is promising.

Nora Bayes Sings

Nora Bayes has breadth of style. She's just as sure in comedy as in lyric pathos. Witness the brightness of her depiction of the noisy conductor in "How Things Have Changed Since Mother Was a Girl" and the depth she sounds in the tragic woodland idyl, "The Robin and the Wild Rose."

At the Colonial Miss Bayes did a new Irving Berlin number, "I'm On My Way to Louisville." She said it had been "composed on Saturday; I heard it on Sunday and, if it goes, we'll leave it live." It's along the lines of the on-the-way-to-Dixie songs now in vogue and runs—

"Altho my home's very small,
I'd invite you all,
Goodbye, everybody, I'm on my way to Louisville."

Personally, we doubt the advisability of *leaving it live.*

The ever-writing Edgar Allan Woolf contributed but one new playlet last week, "Hope," utilized by Isabelle Lowe.

Miss Lowe plays a little waif—in red tatters, tam o' shanter, and feet *au naturel*—who wanders into a young millionaire's country estate just as that gentleman is about to commit suicide. He even has the revolver in his hand. You see, it's this way. His money has worried him frightfully. A fearful malady, indeed. And his estate is surrounded by an army of angry strikers. He's in what George Ade would call a Horrible State.

Isabelle Lowe in "Hope"

But—hold—the waif, named Hope, is a philosopher. Indeed, she must be to have such perfect curls and such neatly-tinted eyelashes. And she remarks ingenuously: "Ain't it wonderful to be alive?" and "Believe and ask and you'll receive." To all these thoughts we subscribe. And she's a little tomboyish, too, because she tells the comedy butler to "keep his shirt on."

Of course, she works a reformation. It isn't all mental, either, because when the young millionaire asks—with arms upraised—a timely bolt of lightning strikes the scenery in the left wings and dislodges the off-stage murmur of angry strikers. Naturally, the millionaire falls in love.

"Hope" is effective theatrically. It ought to be, because it's a sort of combination of "Peg o' My Heart" and "The Dawn of a To-morrow." Miss Lowe is buoyant, anyway, and she held up the sketch very well. However, we suspect that Hope caused a riot in a real country district.

The millionaire is very well done by Vaughan Trevor. And there is an excellent apple tree in blossom.

Those Maryland Singers

There's nothing more effective than the twang of the banjo and the old Southern ballad done with a sho' enough Dixie accent. So Ralph Dunbar's Maryland Singers get over—and then some.

The opening curtain discloses four young women in the crinoline and ruffles associated with "The Birth of a Nation" usherette period and the romantic days of the '60's. One of the girls is seated at a baby grand. A banjoist appears and the act is on. "Old Black Joe" and "Git on Board the Gospel Train" vie with each other. Once the red velvet curtains are drawn aside to disclose a cotton field and an electrical moon.

The soloists are effective enough to put over the old songs vigorously. They look fresh and untheatrical—and Dixey-ish. The banjoist, too, does very well.

But why the curious Eva going-to-Heaven scenic drop for the encore?

Some Rural Comedy

Fred Whitfield and Marie Ireland have a rural specialty, "The Belle of Ringville," author unknown. We are first given a glimpse of that metropolis' main street, with such entertaining signs on the buildings as "Underwear and Ice Cream," "Eat Here Once," "Candy and Corsets" and "Perfume and Socks." A traveling man appears, to later encounter a rural youth and an eccentric country maiden. But the encounter doesn't take place until the street has suddenly been effected by an eclipse and the drummer has vocally expressed—in the spotlight—a laudable desire "To Go Back to My Schoolboy Days." Subsequently, the country boy does a grotesque dance and the eccentric village belle enters into airy persiflage with the stranger—

"Oh, yes, I married Julia Bugg."
"Any little insects?"

And again—

"Have you a sister?"
"Yes, Anna-Liser."
"What's your name?"
"Para-Liser."

Neat, we say, but hardly prismatic. Tasteful but not quite scintillating.

The programme announced "That Classy Couple," referring to Frankie Heath and George Perry. We'll admit a feeling of apprehension and, when they burst from the wings to circle the stage almost at a gallop,

(*Continued on page* 20.)

MISS O'ELLA DUNN,
Charming Little Actress with Frank Mayne in a Dramatic Sketch, "The Return."

Bunge, N. Y.

MISS GRACE DE MAR.
At the Royal Theater This Week in Her Single Offering.

THE WEEK IN REVIEW

(*Continued from page* 19)

we slid back into our Colonial trench and waited. But somehow, with all our hatred of nut comedy, we couldn't really dislike them. They even amused us.

But Miss Heath shouldn't sing a ballad like "I Didn't Think You Care." She should avoid the sob melody.

In a small-time theater we observed a singing comedienne of promise. She was billed as Dorothy Herman. Miss Herman first steps out of a huge candy box and her songs—original ones—reveal a sense of comedy. Much of her material—by Blanche Merrill, we understand—bespeaks the three-a-day. There's the boisterous travesty of the schoolboy doing a recitation, for instance.

But this young woman has personality. She knows how to get over. We believe she would do well on the big time—with the right sort of material, moulded in, say, Nellie Nichols's style.

THE VAUDEVILLE PERISCOPE

The Colonial became the official head of the Keith circuit this week.

Shades of Mars, listen to Sophie Tucker's plan to give a battleship to Uncle Sam: "I have a scheme that will give actors and actresses an opportunity to show their patriotism and good sense in some other way than by waving an American flag and swinging 'Hurrah for Mr. Wilson,'" says Miss Tucker. "If this movement goes as I hope it will, the United States navy will have a new warship, and it will be the gift of the actors and actresses of this country.

"I propose to have my fellow-performers join in creating a fund for the United States navy that will stand as the theatrical profession's indorsement of a preparedness policy. It will virtually be an insurance fund for us as well as a bit of patriotic display. No business or profession is more deeply affected by a war than the theater. The moment war is declared, the theaters of the countries in the conflict might as well be morgues. They are deserted and we are jobless.

"Anyway," says Miss Tucker, "if it isn't a battleship, it will be a torpedo boat destroyer—or—er—maybe a submarine."

David Warfield devoted most of last week to visiting the vaudeville theaters.

Hiram K. Moderwell's recent contribution to *The New Republic* on "Ragtime" has started something of a discussion. James Cloyd Bowman writes to *The New Republic* to take issue with Mr. Moderwell's comments upon "the folk-music of the American city." "The fundamental idea seems to be," says Mr. Bowman, "that if you can pervert the taste of ten million persons in these United States—no matter how inferior they are as a class—into liking a thing, you may then, with the fervor of a religious zealot, call the thing American and insist that it is necessarily the fullest expression of the life of the people. This sort of thing everywhere infests our national life. The editor with his dozen reports of murder and sexual laxity flashing from the front page of the morning paper; the novelist and the dramatist with their liberal laxity of filth and their crass sugaring of sentiment; the minister with his startling vulgarity and his hypnotism; the music-master with his ragtime—all these bow the knee to Baal. These men, however, insist that they are expressing the true American feeling by giving the people what they want."

To which Mr. Moderwell responds: "Ragtime is American, exactly as skyscrapers are American—having been invented, developed and chiefly used in America. On that point there can be no dispute. . . . I certainly do not suppose that ragtime is the fullest expression of the life of the people. And I freely admit that bad ragtime is written in about as great proportion as bad lieder and bad symphonies. The important point is that ragtime, whether it be adjudged good or bad, is original with Americans—it is their own creation. And a people must do their own art-creation, for the same reason that an individual must do his own lovemaking."

GOSSIP

The premiere of "Hellfire and Brimstone," the playlet by Fanny and Frederick Hatton in which Percy Haswell is to appear, was postponed. The playlet was to have opened at Keith's, in Jersey City, on Thursday of last week.

Following a private showing of the playlet last week, Miss Haswell was booked for the Colonial for next week.

Ida Laurence (Mrs. Edward R. Salter), formerly of Laurence and Barrows, is now doing a single singing and dancing specialty on the United time. She has received Eddie Leonard's permission to use two of his songs.

Gus McCune, former manager of Proctor's Fifth Avenue Theater and recently associated with Lee Kugel in vaudeville production, is now connected with the Binger Company, billed as "The Home of Ideas for Advertising." Mr. McCune and Walter Lawrence have established a special department to cover the amusement field, with offices in the Times Building.

WILSON MIZNER DOING MORE PLAYLETS; BORDONI FOR VAUDEVILLE

Colonial as Premier Variety House of America—George Jean Nathan and the Uplift

By Walter J. Kingsley.

WILSON MIZNER is writing more sketches for vaudeville. He has hit upon several situations that commend themselves to him for the two-a-day, and he is working them out. Mizner is one of the most interesting men on Broadway to-day. His gift of original, incisive speech is all his own, and he uses Anglo-Saxon like a sickle to cut down upstarts. His conversation overflows with striking imagery. Speaking of a one-time friend who recently published a novel dealing with the Wicked Forties in the New York tenderloin, Mizner remarked:

"I don't underwrite him; for the last year he has been led about foaming at the mouth like a cream puff."

At the funeral of Paul Armstrong, the dramatist with whom Mizner collaborated, the services were slightly delayed, and Wilson asked of a playwriting friend:

"Say, when do they 'ring up?'"

Maybe Fanchon Thompson, the very lovely American prima donna, will sing for us in vaudeville. She is living in New York and visits the Palace regularly, as does Josephine Jacoby, who is another two-a-day possibility. Both are stunning women with fine voices. Neither one looks as though she had a care in the world other than to keep her Poms in good health. Both would be real finds for vaudeville.

Nat Goodwin wanted to open on the same bill with Lillian Russell at the Palace, but the management said "nay, nay." Nat is so impulsive and Lillian is so lovely! Miss Russell's second week at the Palace is a turnaway af , the house not being large enough to hold the people who desire to see and hear the most beautiful of hardy perennials.

Frederic Edward McKay, the canny Scot, has signed Bordoni and hereafter her affairs will be under his direction. He has offered her for vaudeville. McKay has begun his "party" season and his affairs are very popular with the fairest of the fair. His headquarters are at the Martinique, where he conducts a smart musical show in the Silhouette Room and entertains his friends at dinner and supper. McKay is keen on shrewd legal advice and his attorney, Melvin Dalberg, is usually in his company. It may be added that Dalberg is also a lion with the ladies.

Friends of Alexander Woollcott, the extremely clever dramatic critic of the *Times*, are trying hard to popularize a new verb —"to woollcott"—meaning to exclude from a place of public entertainment. Woollcott is ruthlessly barred from the Shubert theaters and the next best thing is to win immortality by adding his name to the language. Judge Lynch is known the world over in lynch law; Mackintosh and Brougham gave their names to everyday necessities and Captain Boycott added a fine strong verb to the language. Wherefore not create and use the verb "to woollcott" to perpetuate the name of the much-enduring critic of the *Times*?

Hereafter the Colonial Theater is to be the head of the Keith Circuit. Every effort is to be made to restore this theater to its position as the premier vaudeville house of America. The Palace is an international music hall and therefore does not conflict with the Colonial, which represents standard vaudeville. The strongest possible bills are to be shown at remarkably low prices and "Eddie" Darling has been told to book all the new stars there. Watch the Colonial.

George Jean Nathan offers to uplift vaudeville by erasing it from the theatrical map. Pity that so clever a fellow should have such a crazy twist in his otherwise brilliant mind. Nathan has a positive genius for destructive criticism. He can burn down and blow up the structures built by dramatists and actors better than any one we know and, like the warriors in Europe, he flings hand grenades and vitriol and frees poisonous gases. Nevertheless the authors continue to write and the actors to act and the stage keeps alive and healthy. Nathan aims to be a superlatively sophisticated man of the world—one who would have us believe that he has had all the thrills and tried everything at least once. To such a man who has lived on the honey of life and tasted ambrosia with the immortal gods, vaudeville must seem slight and of no account. Yet, actually, George Jean Nathan is an average citzen. George is a very bright, old boy. When he grows up he will be a great and ever present help to the theater. Meanwhile he is proffered a free pass to Keith vaudeville in order that he may know whereof he speaks when he thrice denies us in *The Smart Set*. Once upon a time a critic—not George Jean but another bored person—came to the Folies Bergere of luxurious memory and the next day wrote of his pain and surprise to find that "the hock cup was ten degrees too warm." We investigated and found that but three hock cups had ever been ordered at the Folies Bergeres and those by connoisseurs in drinking, whereas the critic had consumed mineral water. Of such is the kingdom of critical four-flushing.

ELSIE JANIS TO MAKE VARIETY TOUR; MARIE CAHILL BOOKED

May Robson to Play Single Week in Two-a-Day—Maurice Farkoa and Melville Ellis in New Act

Elsie Janis will shortly open in vaudeville. M. S. Bentham will, it is expected, direct Miss Janis's tour in the varieties.

Marie Cahill, who has been rumored as a vaudeville possibility for months, will open a tour of the two-a-day at the Chicago Majestic on Dec. 6, appearing later in the New York houses. M. S. Bentham is directing Miss Cahill's tour.

May Robson will play a single week in vaudeville, coming to the Colonial on Monday. Miss Robson will present a playlet, "John Henry," written by Elizabeth Jordon, author of "The Lady From Oklahoma," from which the vaudeville sketch, "Beauty Is Only Skin Deep," was condensed.

In order to appear at the Colonial, Miss Robson temporarily closed in "The Rejuvenation of Aunt Mary" at Huntington on Nov. 10. Following the Colonial week, the Robson company will reopen its road tour about Nov. 23, presenting two plays, "The Rejuvenation of Aunt Mary," and James Forbes's comedy, "A Clever Woman." The tour, under the direction of Manager Edward R. Salter, will extend to the Pacific Coast.

Miss Robson has been using "John Henry" as a curtain raiser on her recent tour. The scene of "John Henry" is laid in the bedroom of one Miranda Hepburn, played by Miss Robson. John Rowe portrays a burglar, while Emily Lorraine and Harold Hubert are also in the cast.

Maurice Farkoa and Melville Ellis, who close on Saturday in "Miss Information" with Elsie Janis at George M. Cohan's Theater, are to be seen together in vaudeville. M. S. Bentham has arranged for them to open their variety engagement at the Maryland theater in Baltimore on Monday.

Irene Franklin and Burton Green returned to vaudeville this week in Cincinnati.

Grace La Rue inaugurates her season at the Colonial Theater on Monday. She will immediately tour all the Keith New York and Brooklyn houses. Miss La Rue's tour is directed by Alf T. Wilton.

Paul Dickey will shortly appear at the Palace Theater in a condensed version of "The Misleading Lady."

Mlle. Marguerite and Frank Gill are presenting their new dancing offering at Proctor's One Hundred and Twenty-Fifth Street Theater during the first three days of the present week. The specialty is a blending of the Spanish and American dances.

William Woolfenden, general manager of the Jesse Lasky offices, staged the new two-act, Lillian Fitzgerald and Henry Marshall, at the Colonial this week. Miss Fitzgerald was last seen with Solly Ward. Mr. Marshall is a song writer and has appeared in the twice-daily with Josie Heather.

Bernard Granville is playing at both the Colonial and Orpheum Theaters this week.

Ethel Clifton and Brenda Fowler, authors of playlets now being used by Claude Gillingwater, Lillian Kingsbury, and Henry E. Dixey, Jr., are at the Bushwick Theater this week in their new sketch, "The Saint and the Sinner." Miss Kingsbury is at the Colonial in their playlet, "The Coward."

H. Bart McHugh is presenting a musical skit, "The Cabaret Girl," by Tommy Gray and Charles Shisler, at the Bushwick this week. "The Cabaret Girl" has a cast of sixteen, including Lian La Torgere and Arthur Geary.

The Amalgamated Vaudeville Agency, of which B. S. Moss is president and managing director, announces that twenty consecutive weeks' bookings are now offered to vaudeville acts. The agency books the Moss theaters in Greater New York, the Prudential Circuit in Pennsylvania, New Jersey, and Maryland, and the Plimmer Circuit of houses in New Jersey, New York, Vermont, Massachusetts and Canada.

Friar Bert Levy, appearing at the Palace last week, had the members of "The Friar Round Table" as his guests at the theater on Friday evening, through the courtesy of Manager Elmer Rogers. "The Round Table" numbers fifteen members of the Friar's Club who daily gather at the club to exchange gossip during luncheon hour.

The tabloid version of "Faust" was withdrawn at the Palace last week after the Monday matinee. Harry Green and his company, presenting "The Cherry Tree," were held over for a second week to supplant the condensed opera.

Ardelle Cleaves, who appeared with Alan Brooks for two seasons, will be featured in a "fashion show" to play the principal Loew Theaters in and about New York City. The fashion show will open at the American Music Hall on Monday. Miss Cleaves will combine singing and violin playing with dancing.

Margaret Crawford has prepared a novelty vaudeville act in which she will be assisted by seven singers and dancers. Miss Crawford will also introduce a musical instrument, which she calls the Piedano and which has an enormous keyboard, to be played with the feet. Miss Crawford will dance upon the instrument, playing her own accompaniment. Associated with Miss Crawford in the act will be Angus Fraser, Charles Stuart, Sybil Maitland, Lucy Saw, Dixie O'Neil and Florette, all of whom are appearing in cabaret at Shanley's.

Henry Stanford and Laura Burt last week at the Palace Theater, at Port Richmond, Staten Island, tried out their new vehicle, "The Rajah's Ruby," written by Robert Craig. Mr. Craig is a member of the company, which includes John Elden and Earle Ritchie.

John and Winnie Hennings have returned from London. They canceled part of their engagement at the Hippodrome, following the recent Zeppelin attack on London. Bombs struck a few blocks away.

Edward S. Keller has routed Elsie Williams in the Eastern houses in her sketch, "Who Was To Blame?"

Robert Rogers and Louise Mackintosh, last with "My Lady's Garter," have returned to vaudeville. They opened at the Hippodrome in Toronto this week, presenting Edward Locke's playlet, "The Green Mouse."

Lillian Russell is in her second week at the Palace Theater.

Nat Goodwin comes to the Palace Theater on Monday in a playlet, "A Blaze of Glory," written by the late Paul Armstrong. The sketch is described as a tragedy and was especially written for Mr. Goodwin.

Dorothy Russell, daughter of Lillian Russell, broke in her new act at the Palace Theater, Port Richmond, Staten Island, early last week. Miss Russell is assisted by Harrison Garrett.

W. A. Tremayne, Mirror correspondent at Montreal, has written a playlet, "Her Son," built about an episode of the Franco-Prussian war. It was tried out at the Francais, Montreal, on Nov. 3, with Blossom Baird in the leading role of an old French peasant woman, and Charles Robinson as a German officer.

Harry Weber has arranged to book the William B. Friedlander vaudeville productions in the Eastern United houses. One of the earliest productions to come East will be "The Four Husbands."

Edward S. Ruskay, author of "Cranberries" and "The Meanest Man in the World," has just completed another playlet, "The Highest Bidder," which will open in the varieties about Nov. 29.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
ADLER, Felix: Hipp., Cleveland; Columbia, Grand Rapids, 15-20; Keith's, Youngstown, 22-27.
ADLER, Hyman, Co.: Garrick, Wilmington.
ADLER, Jeanette, and Girls: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.
ADONIS and Dog: Bushwick, B'klyn; Grand, Pittsburgh, 15-20; Keith's, Cinti., 22-27.
AERIAL Buds: Hipp., Cleveland; Keith's, Indianapolis, 15-20.
AHEARN, Charles, Co.: Keith's, Indianapolis; Keith's, Fort Wayne, 15-20; Temple, Detroit, 22-27.
ALBERT and Irving: Orph., Minneapolis; Palace, Chgo., 14-20.
ALEXANDER, Gladys: Keith's, Prov.
ALLEN, Minnie: Maryland, Balto.
ALLMAN and Dody: Orph., St. Paul; Maj., Milwaukee, 14-20.
AMERICAN Dancers, Six: Keith's, Indianapolis; Keith's, Louisville, 15-20; Palace, Fort Wayne, 22-27.
AMETA: Dominion, Ottawa; Colonial, Erie, Pa., 15-20; Columbia, Grand Rapids, 22-27.
AMOROS Sisters: Colonial, N. Y.C.
ANKER Trio: Temple, Rochester; Grand, Pittsburgh, 15-20; Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
ANNAPOLIS Boys, Five: Orph., Portland, Ore.
ANTWERP Girls, Five, Royal, N.Y.C.
ARCO Brothers: Keith's, Boston.
ARDATH, Fred J., Co.: Palace, Fort Wayne; Columbia, Grand Rapids, 15-20.
AUBREY and Rich: Keith's, Columbus.
"AURORA of Light": Orph., Ogden; Orph., Salt Lake City, 14-20.
AVON Comedy Four: Keith's, Boston; Prospect, B'klyn, 22-27.
AZEMAS, The: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
BAGGESSENS: Keith's, Wash., 15-20; Orph., B'klyn, 22-27.
BAKER, Belle: Keith's, Columbus; Keith's, Youngstown, 15-20; Temple, Detroit, 22-27.
BALL and West: Orph., Omaha; Orph., Minneapolis, 14-20.
BALL, Ernest R.: Prospect, B'klyn; Colonial, N.Y.C., 15-20.
BALL, Ray Elinore: Shea's, Buffalo; Shea's, Toronto, 15-20; Temple, Detroit, 22-27.
BALLET Divertissement: Orph., Seattle, 14-20.
BALZER Sisters: Keith's, Phila.
BANKOFF and Brooke: Orph., Montreal, 15-20.
BANKOFF and Girlie: Dominion, Ottawa, Can., 22-27.
BARABAN and Grohs: Alhambra, N.Y.C.
BARAT, Arthur: Keith's, Dayton; Maj., Chgo., 14-20.
BARNES and Crawford: Royal, N.Y.C.; Grand, Pittsburgh, 22-27.
BARRY, Edwina, Co.: Orph., B'klyn.
BARRY, Lydia: Alhambra, N. Y.C.
BARRY, Mr. and Mrs. Jimmie: Palace, N.Y.C.; Keith's, Phila., 15-20; Keith's, Wash., 22-27.
BAUER and Saunders: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
BAYES, Nora: Keith's, Phila.; Keith's, Boston, 15-20; Alhambra, N.Y.C., 22-27.
BEAUMONT and Arnold: Orph., Ogden; Orph., Salt Lake City, 14-20.
BEEMAN and Anderson: Prospect, B'klyn, 22-27.
BEERS, Leo: Dominion, Ottawa; Keith's, Prov., 22-27.
BELMONTS, Five: Orph., B'klyn; Keith's, Phila., 15-20; Maryland, Balto., 22-27.
BERESFORD, Harry, Co.: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., Los Angeles, 14-20.
BERGEN, Alfred: Orph., B'klyn; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
BERNARD and Phillips: Orph., St. Paul; Orph., Minneapolis, 14-20.
BERNARD and Scarth: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
BERRA, Mabel: Keith's, Louisville; Hipp., Cleveland, 15-20.
BERTISCH: Keith's, Toledo, 15-20; Keith's, Columbus, 22-27.
BETWEEN Trains: Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Forsythe, Atlanta, 15-20; Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.
BEYER, Ben, Co.: Orph., Portland, Ore.
BIG City Four: Colonial, Akron; Keith's, Cinti., 14-20; Keith's, Indianapolis, 21-27.
BISHOP, Marie: Orph., Omaha, 14-20.
BISON City Four: Orph., 'Frisco, 7-20.
BLANC, Julia, Co.: Keith's, Wash.; Bushwick, B'klyn, 15-20; Prospect, B'klyn, 22-27.
BLONDELL, Ed., Co.: Keith's, Prov.
BOLGER Brothers: Orph., Omaha.
BOND and Casson: Keith's, Wash.; Alhambra, N.Y.C., 15-20.
BOWER and Saunders: Orph., Roanoke, 11-13.
BOWERS, Fred V., Co.: Prospect, B'klyn; Keith's, Boston, 15-20; Alhambra, N.Y.C., 22-27.
BOYLE and Brazil: Orph., New Orleans.
BOYLE and Patsy: Orph., Roanoke, 8-10; Orph., Charlotte, 11-13; Orph., Knoxville, 15-17; Orph., Chattanooga, 18-20; Orph., Nashville, 22-24; Lyric, Birmingham, 25-27.
BRADLEY and Norris: Keith's, Indianapolis; Keith's, Louisville, 15-20; Orph., Nashville, 22-24; Lyric, Birmingham, 25-27.
BRAUN, Margaret, Co.: Keith's, Toledo, 15-20.
"BRIDE Shop": Orph., B'klyn; Keith's, Prov., 22-27.
BRIGHTONS, The: Temple, Detroit, 22-27.
BROCKBANK, Harrison, Co.: Dominion, Ottawa; Keith's, Phila., 15-20.
BRONTE and Aldwell: Shea's, Buffalo, 22-27.
BROOKS, Alan, Co.: Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
BROOKS and Bowen: Orph., Los Angeles; Orph., Ogden, 14-20.
BROWER, Walter: Lyric, Birmingham, 8-10; Orph., Nashville, 11-13; Orph., Roanoke, 15-17; Orph., Bluefield, 18-20; Keith's, Wash., 22-27.
BROWN and McCormack: Orph., Denver; Orph., Lincoln, 14-17; Orph., Colorado Springs, 18-20.
BROWN and Spencer: Orph., Kansas City.
BROWN and Taylor: Lyric, Birmingham, 8-10; Orph., Nashville, 11-13; Victoria, Charleston, 15-17.
BROWNING, Bessie: Orph., Salt Lake City; Orph., Denver, 14-20.
BRUNNELLE Sisters Co.: Orph., Kansas City.
BURKE, Dan, and Girls: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Orph., Roanoke, 18-20; Orph., Chattanooga, 22-24; Orph., Knoxville, 25-27.
BURKHARDT, Maurice: Keith's, Cinti.; Keith's, Dayton, 15-20.
BURNHAM and Irwin: Prospect, B'klyn; Prospect, B'klyn, 15-20; Keith's, Phila., 22-27.
CABARET Girls: Bushwick, B'klyn.
CAMERON and Gaylord: Orph., Memphis; Orph., New Orleans, 14-20.
CAMPBELL, Craig: Keith's, Phila.; Maryland, Balto., 15-20; Keith's, Dayton, 22-27.
CAMPBELL, Misses: Orph., Winnipeg.
CANSINOS, The: Orph., Seattle; Orph., Portland, 14-20.
CANTOR and Lee: Keith's, Phila.; Keith's, Youngstown, 15-20; Keith's, Toledo, 22-27.
CARLISLE and Romer: Orph., St. Paul.
CARR, Alexander, Co.: Temple, Detroit; Temple, Rochester, 15-20; Keith's, Columbus, 22-27.
CARR, Eddie, Co.: Colonial, Erie; Keith's, Toledo, 15-20.
CARTER, Mrs. Leslie: Orph., Omaha; Orph., St. Paul, 14-20.
CARTMELL and Harris: Alhambra, N.Y.C.; Colonial, N. Y.C., 15-20.
CARUS, Emma: Orph., B'klyn, 15-20.
CASTILLIANS: Prospect, B'klyn, 22-27.
CAUPOLICAN, Chief: Prospect, B'klyn; Orph., Montreal, 22-27.
CHAPS, Four Melodious: Orph., Minneapolis; Orph., Winnipeg, 14-20.
CHARLES, Prince: Keith's, Prov., 22-27.
CHIP and Marble: Palace, N. Y.C.; Alhambra, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
CHYO: Orph., Salt Lake City; Orph., Denver, 14-20.
CLAUDIUS and Scarlet: Orph., Seattle; Orph., Portland, 14-20.
CLAYTON, Bessie: Forsythe, Atlanta; Orph., Memphis, 15-20.
CLIFF, Genevieve, Co.: Orph., 'Frisco, 14-20.
CLIFFORD, Kathleen: Hipp., Cleveland.
CLIFTON and Fowler: Bushwick, B'klyn; Royal, N.Y.C., 22-27.
CLINTONS, Novelty: Orph., 'Frisco; Orph., Oakland, 14-20.
CLOWN Seal: Orph., B'klyn; Alhambra, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
CO-EDS, Dainty: Victoria, Charleston, 15-20.
COLLINS, Milt: Keith's, Boston; Orph., B'klyn, 15-20; Maryland, Balto., 22-27.
COMFORT and King: Orph., Minneapolis, 14-20.
CONCHAS, Paul: Keith's, Columbus; Keith's, Louisville, 15-20.
CONNELLY, Mr. and Mrs.: Orph., Ogden, 14-20.
CONRAD and Conrad: Orph., Seattle; Orph., Portland, 14-20.
COOK, Joe: Maj., Milwaukee, 14-20.
COOPER and Smith: Hipp., Cleveland.
COOPER, Harry: Alhambra, N. Y.C.; Bushwick, B'klyn, 15-20.
CORBETT, Shepard and Donovan: Bushwick, B'klyn, 15-20; Keith's, Boston, 22-27.
CORCORAN and Dingle: Temple, Detroit, 22-27.
CORIO and Dinus: Bushwick, B'klyn, 15-20.
CORRADINI'S Animals: Prospect, B'klyn; Keith's, Prov., 15-20; Keith's, Boston, 22-27.
CORRELLI and Gillette: Temple, Detroit; Temple, Rochester, 15-20.
COURTLEIGH, William, Co.: Alhambra, N.Y.C.
COURTNEY Sisters: Orph., B'klyn; Grand, Pittsburgh, 15-20; Maryland, Balto., 22-27.
CRANBERRIES: Shea's, Toronto; Alhambra, N.Y.C., 22-27.
CRESSY and Dayne: Maj., Milwaukee; Palace, Chgo., 15-21; Keith's, Dayton, 22-28.
"CRISPS, The": Orph., Winnipeg.
CROSSMAN'S Piano Phiends: Keith's, Wash.
CULLEN, James: Maj., Chgo.
CUTLER, Albert: Temple, Rochester; Prospect, B'klyn, 15-20.
CUTTY, John: Keith's, Boston, 15-20.
DAILEY, Robert L., Co.: Orph., 'Frisco, 7-20.
DALE, Violet: Alhambra, N.Y. C., 15-20.
DAMEREL, George, Co.: Orph., Nashville, 15-20; Lyric, Birmingham, 22-24.
DAMOND, Eugene: Orph., Ogden; Orph., Salt Lake City, 14-20.
DANUBES, Four: Keith's, Boston; Colonial, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
DAVIES, Reine: Orph., Portland, Ore.
DAVIS Family: Orph., Roanoke, 8-10; Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
DAWSON, Danigan and Covert: Keith's, Toledo, 15-20.
DAYTON Family: Shea's, Toronto, 15-20.
DEAL and Kramer: Orph., Roanoke, 18-20.
DEALEY and Kramer: Orph., Bluefield, 15-17; Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
DEBUTANTES: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.
DEIRO: Prospect, B'klyn, 15-20.
DE LEON and Davis: Keith's, Boston, 15-20.
DELMORE and Lee: Keith's, Wash.; Keith's, Boston, 22-27.
DELTON, Marcena and Delton: Maryland, Balto., 22-27.
DE MAR, Grace: Royal, N.Y. C.; Orph., Nashville, 15-17; Orph., Birmingham, 18-20.
DE SERRIS, Henrietta, Co.: Temple, Detroit; Temple, Rochester, 15-20; Keith's, Toledo, 22-27.
DEVINE and Williams: Orph., Ogden; Orph., Salt Lake City, 14-20.
DE VOIE and Livingston: Orph., Seattle; Orph., Portland, 14-20.
DE VOY, Emmett, Co.: Orph., Memphis; Orph., New Orleans, 14-20.
DE WITT, Burns and Torrence: Keith's, Dayton, 15-20.
DIAMOND and Brennan: Orph., Seattle.
DIAMOND and Grant: Garrick, Wilmington.
DINEHART, Allan, Co.: Palace, Chgo.; Columbia, St. Louis, 14-20.
DOCKSTADER, Lew: Keith's, Phila.; Colonial, N.Y.C., 15-20.
DOLAN and Lenhar: Maj., Chgo., 14-20.
DOLL, Alice Lyndon, Co.: Orph., Salt Lake City; Orph., Denver, 14-20; Orph., Kansas City, 21-27.
DONOHUE and Stewart: Colonial, N.Y.C.
DONAHUE and Stuart: Keith's, Prov., 22-27.
DONALD-AYER, Mme.: Orph., Kansas City.
DOOLEY and Rugel: Maj., Milwaukee; Palace, Chgo., 14-20.
DOOLEY and Sales: Keith's, Wash.; Grand, Pittsburgh, 22-27.
DOOLEY, Jed and Ethel: Orph., Colorado Springs, 11-13; Orph., Kansas City, 14-20.
DOYLE and Dixon: Prospect, B'klyn.
DUDLEY Trio: Orph., Los Angeles; Orph., Ogden, 14-20.

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Direction MAX GORDON

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Direction FRANK EVANS

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—AND—
JACK CLIFFORD

Direction H. B. MARINELLI

DU FOR Brothers: Palace, Chgo.
DUNBAR'S Bell Ringers: Palace, Chgo.
DUNEDIN Queenie: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Kansas City, 14-20.
DUTTONS, The: Maj., Chgo., 14-20.
EARL and Curtis: Keith's, Youngstown, 15-20; Keith's, Indianapolis, 22-27.
EARLE and Girls: Orph., Chattanooga, 8-10; Forsythe, Atlanta, 15-20.
EAST, George, Co.: Keith's, Cinti.; Keith's, Indianapolis, 15-20; Grand, Pittsburgh, 22-27.
EDWARDS'S, Gus, Song Revue: Orph., Winnipeg; Palace, Chgo., 14-20.
EGAN, Thomas: Orph., Omaha; Orph., Minneapolis, 14-20.
EL RAY Sisters: Keith's, Dayton, 15-20.
ELLISON, Glen: Orph., Portland, Ore.
EMERSON and Baldwin: Keith's, Louisville; Keith's, Fort Wayne, 15-20; Keith's, Dayton, 22-27.
EMERSONS, Three: Colonial, Erie.
EQUESTRIAN Lion: Victoria, Charleston, 8-10.
ERFORD'S Sensation: Temple, Detroit; Temple, Rochester, 15-20; Royal, N.Y.C., 22-27.
EVANS, Charles, Co.: Orph., Omaha.
EVEREST'S Monkeys: Bushwick, B'klyn, 15-20; Colonial, N.Y.C., 22-27.
FAIRWEATHER, Una: Orph., Denver; Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.
FALL Guy: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
FANTASIO: Bushwick, B'klyn, 15-20.
FARBER Girls: Keith's, Dayton; Keith's, Columbus, 15-20; Keith's, Youngstown, 22-27.
FARRELL and Farrell: Royal, N.Y.C., 15-20.
FASHION Show: Alhambra, N.Y.C.; Keith's, Phila., 15-20; Keith's, Wash., 22-27.
FASHION Show (Western Co.): Maj., Houston; Maj., San Antonio, 15-21; Orph., Memphis, 22-28.
FAYE, Elsie, Co.: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., Oakland, 14-20.
FELIX and Barry Girls: Maj., Chgo., 14-20.
FELIX Duo: Prospect, B'klyn, 15-20.
FERN, Harry, Co.: Orph., St. Paul; Orph., Duluth, 15-21; Orph., Winnipeg, 22-28.
FERRY: Keith's, Youngstown; Keith's, Dayton, 22-27.
FISHER, Bud: Orph., Montreal.
FISHER, Grace, Co.: Bushwick, B'klyn; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
FISHER, Mr. and Mrs. Perkins: Pantages, Los Angeles; Pantages, San Diego, 15-21; Pantages, Salt Lake City, 22-28.
FITZGERALD and Marshall: Colonial, N.Y.C.
FITZGIBBON, Bert: Keith's, Columbus; Grand, Pittsburgh, 15-20; Keith's, Dayton, 22-27.
FITZGIBBON, Marie: Prospect, B'klyn.
FLEMINGS, The: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
FOGARTY, Frank: Palace, Chgo.
FORD, Bertie: Columbia, Grand Rapids; Palace, Fort Wayne, 22-27.
FOREST Fires: Prospect, B'klyn, 22-27.
FOX and Dolly: Alhambra, N.Y.C., 15-20.
FOX and Roberts: Hipp., Cleveland, 15-20.
FOY, Eddie, and Family: Orph., Portland, Ore.
FRANCIS, Mae, Co.: Maj., Chgo.
FRANCOIS, Margot, and Partner: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
FREAR, Bargett and Frear: Palace, Fort Wayne; Keith's, Columbus, 15-20.
FRED and Albert: Keith's, Boston, 15-20.
FREEMAN and Dunham: Orph., Winnipeg, 14-20.
FRENCH Girls, Those: Forsythe, Atlanta, 15-20; Victoria, Charleston, 22-24.
FROSINI: Keith's, Prov.
GALLAGHER and Martin: Orph., Montreal; Keith's, Prov., 15-20; Colonial, Erie, 22-27.
GALLETTI'S Monkeys: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., Los Angeles, 14-20.
GARDINER Trio: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
GARONETTI Brothers: Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
GAUDSMITHS: Orph., Minneapolis; Orph., St. Paul, 14-20.
GAUTHIER and Devi: Orph., Minneapolis, 14-20.
GAUTIER'S Toy Shop: Hipp., Cleveland; Keith's, Columbus, 15-20; Keith's, Indianapolis, 22-27.
GERE and D'Laney: Prospect, B'klyn; Keith's, Boston, 15-20.
GERRARD and Clark: Orph., Oakland, 14-20.
GILBERT and Sullivan Review: Columbia, St. Louis.
GILFOIL, Harry: Bushwick, B'klyn; Keith's, Prov., 15-20; Keith's, Boston, 22-27.
GILLETTE, Lucy: Palace, Chgo.
GIRARD, Harry, Co.: Orph., Montreal; Dominion, Ottawa, 15-20.
GIRL in the Moon: Orph., New Orleans.
GLADIATORS: Keith's, Columbus; Bushwick, B'klyn, 15-20.
GLASER, Lulu: Palace, Chgo.; Keith's, Toledo, 15-20.
GLIDERS, The: Orph., Ogden; Orph., Salt Lake City, 14-20.
GLOSE, Augusta: Palace, Chgo.; Keith's, Youngstown, 22-27.
GORDON, Eleanor, Co.: Forsythe, Atlanta, 22-27.
GORDON Highlanders, Four: Orph., Nashville, 22-24; Lyric, Birmingham, 25-27.
GORMLEY and Caffery: Royal, N.Y.C.
GRANVILLE, Bernard: Colonial, N.Y.C.; Keith's, Wash., 15-20; Keith's, Phila., 22-27.
GRAPEWIN, Charles: Keith's, Columbus, 15-20; Keith's, Louisville, 22-27.
GREEN, Harry, Co.: Keith's, Phila.
GRUBER'S Animals: Keith's, Indianapolis, 15-20; Alhambra, N.Y.C., 22-27.
GYGI, Otis: Colonial, N.Y.C.; Royal, N.Y.C., 15-20.
MACK and Mack: Orph., Winnipeg.
HALL, Laura Nelson: Orph., Seattle, 14-20.
HALLEN and Fuller: Dominion, Ottawa; Keith's, Prov., 22-27.
HALPERIN, Nan: Orph., Winnipeg, 14-20.
HARRA, Roy, Troupe: Keith's, Youngstown, 15-20.
HASWELL, Percy, Co.: Colonial, N.Y.C., 15-20.
HAWKINS, Lew: Orph., Seattle, 14-20.
HAWTHORNE and Inglis: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20.
HAYDEN, Borden and Hayden: Maj., Milwaukee; Orph., Montreal, 22-27.
HAYWARD, Harry: Orph., Memphis, 14-20.
HEATH and Perry: Orph., B'klyn; Alhambra, N.Y.C., 22-27.
HEATHER, Josie, Co.: Temple, Detroit; Temple, Rochester, 15-20; Grand, Pittsburgh, 22-27.
HELDER, Ruby: Orph., Minneapolis, 14-20.
HELENE and Emilion: Prospect, B'klyn; Alhambra, N.Y.C., 22-27.
HENNINGS, J. and W.: Keith's, Boston; Bushwick, B'klyn, 15-20; Royal, N.Y.C., 22-27.
HERBERT, Hugh: Palace, Fort Wayne, 22-27.
HERFORD, Beatrice: Keith's, Boston, 15-20.
HERMAN, Al.: Keith's, Indianapolis, 15-20.
HIGGINS and Rogers: Prospect, B'klyn, 15-20.
HODGKINS, Gene, Co.: Columbia, St. Louis.
HOEY and Lee: Temple, Rochester; Alhambra, N.Y.C., 15-20.
HOFFMANN, Gertrude, in "Sumurun": Grand, Pittsburgh; Keith's, Cinti., 15-20; Hipp., Cleveland, 22-27.
HOLLAND Romance, A: Keith's, Phila., 22-28.
HOLMAN, Harry, Co.: Hipp., Cleveland; Keith's, Cinti., 15-20.
HONEY Boys Minstrels: Colonial, N.Y.C.; Orph., B'klyn, 15-20.
HOOPER and Cook: Orph., Los Angeles; Orph., Ogden, 14-20.
HOPKINS, Ethel: Keith's, Louisville, 15-20; Keith's, Cinti., 22-27.
HORLICK Troupe: Orph., B'klyn, 15-20; Keith's, Phila., 22-27.
HOUDINI: Orph., 'Frisco, 7-20.
HOWARD, Charles, Co.: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Kansas City, 14-20.
HOWARD'S Ponies: Forsythe, Atlanta.
HOWELL, George, Co.: Shea's, Buffalo; Shea's, Toronto, 15-20; Temple, Detroit, 22-27.
HUNTING, L. and M.: Keith's, Louisville, 15-20; Shea's, Buffalo, 22-27.
HUSSARS, Nine White: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
HUSSEY and Boyle: Keith's, Cinti.; Keith's, Louisville, 15-20; Hipp., Cleveland, 22-27.
IDEAL: Lyric, Birmingham; Orph., Nashville, 22-24.
IMHOFF, Conn and Coreene: Keith's, Fort Wayne, 15-20; Keith's, Toledo, 22-27.
ISHIKAWA Japs: Maj., Milwaukee, 14-20.
JACK and Foris: Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Victoria, Charleston, 15-20.
JACKSON, Leo and Mae: Orph., Minneapolis; Orph., St. Paul, 14-20.
JANSLEYS, Four: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13; Victoria, Charleston, 15-17; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
JARDON, Dorothy: Keith's, Wash.; Keith's, Phila., 22-27.
JEWEL City Trio: Alhambra, N.Y.C.
JITSU, Jiu Troupe: Maj., Chgo.
JOHNSTONS, Musical: Orph., Denver; Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.
JONES and Sylvester: Temple, Detroit; Temple, Rochester, 15-20.
KARTELLI: Keith's, Phila., 22-27.
KAUFMAN, Vernie: Palace, Fort Wayne.
KEAN, Richard: Columbia, St. Louis; Maj., Milwaukee, 14-20.
KEANE, J. Warren, Co.: Keith's, Cinti.; Grand, Pittsburgh, 15-20.
KEATONS, Three: Orph., New Orleans.
KEIT and De Mont: Orph., Montreal; Dominion, Ottawa, 15-20; Shea's, Buffalo, 22-27.
KELLY, Walter, Co.: Orph., Los Angeles, 7-20.
KELSO, Mr. and Mrs.: Orph., Los Angeles; Orph., Ogden, 14-20.
KENNY, Nobody and Platt: Keith's, Cinti.; Keith's, Dayton, 15-20.
KEOGH and Francis: Orph., Charlotte, 8-10; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
KERNS, Two: Forsythe, Atlanta, 15-20; Orph., Knoxville, 22-24; Orph., Chattanooga, 25-27.
KERVILLE Family: Bushwick, B'klyn; Orph., B'klyn, 22-27.
KING, Mazie, Co.: Orph., Frisco, 14-20.
KINGSBURY, Lillian, Co.: Colonial, N.Y.C.; Orph., B'klyn, 15-20; Keith's, Wash., 22-27.
KIRK and Fogarty: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
KIRKSMITH Sisters: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
KOKIN, Mignonette: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., Los Angeles, 14-20.
KOLB and Harland: Temple, Detroit; Temple, Rochester, 15-20; Keith's, Dayton, 22-27.
KRAMER and Morton: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
LACKAYE, Wilton, Co.: Maj., Chgo.; Columbia, St. Louis, 14-20.
LA FRANCE and Bruce: Keith's, Dayton.
LAI Mon Kim: Maj., Chgo., 14-17.
LANG and Coulter: Victoria, Charleston, 15-17; Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.
LA ROCCA, Roxy: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
LA RUE, Grace: Colonial, N.Y.C., 15-20; Orph., B'klyn, 22-27.
LASERE and Lasere: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
LA VARRE, Paul, Co.: Columbia, St. Louis; Orph., Memphis, 14-20.
LA VARS, Dancing: Royal, N.Y.C., 22-27.
LA VINE, Edward: Orph., Seattle, 14-20.
LAWRENCE and Lawrence: Orph., Nashville, 15-17; Orph., Birmingham, 18-20.
LEACH, Wallen, Trio: Garrick, Wilmington, Del., 15-20.
LEAP Year Girls: Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.
LE GROHS, The: Keith's, Dayton.
LE HOEN and Dupreece: Keith's, Youngstown; Columbia, Grand Rapids, 15-20; Palace, Fort Wayne, 22-27.
LEIGHTONS, Three: Orph., Portland, Ore.
LEON Sisters Co.: Orph., Winnipeg.
LEONARD, Eddie, Co.: Royal, N.Y.C.; Alhambra, N.Y.C., 15-20; Maryland, Balto., 22-27.
LESSER, Amy: Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Orph., Roanoke, 18-20; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
LEWIS and McCarthy: Orph., 'Frisco; Orph., Oakland, 14-20.
LEWIS, Henry: Columbia, St. Louis; Orph., Memphis, 14-20.
LEWIS, Tom, Co.: Keith's, Dayton; Colonial, Erie, Pa., 15-20; Columbia, Grand Rapids, 22-27.
LIGHTNER and Alexander: Shea's, Buffalo; Shea's, Toronto, 15-20; Colonial, N.Y.C., 22-27.
LLOYD and Britt: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
LOHSE and Sterling: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Omaha, 14-20.
LONDONS, Four: Shea's, Toronto.
LOUGHLIN'S Dogs: Keith's, Wash., 15-20.
LOYAL'S, Alfred, Dogs: Alhambra, N.Y.C., 15-20.
LUBOWSKA: Keith's, Wash.
LUCY, Frank, Co.: Orph., Roanoke, 8-10.
LUNETTE Sisters: Columbia, Grand Rapids; Keith's, Toledo, 15-20; Keith's, Columbus, 22-27.
LYDELL, Al., Co.: Keith's, Toledo; Palace, Fort Wayne, 22-27.
LYONS and Yosco: Keith's, Dayton, 15-20.
LYRES, Three: Orph., Knoxville, 15-17; Orph., Chattanooga, 18-20; Forsythe, Atlanta, 22-27.
MacFARLANE, George: Keith's, Boston, 22-27.
MACK, Aerial: Orph., Memphis, 14-20.
MACK and Vincent: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., 'Frisco, 14-20.
MACK and Walker: Shea's, Buffalo, 15-20.
MADDEN, Arthur: Maryland, Balto.
MAIDS, Colonial Minstrel: Prospect, B'klyn, 15-20.
MALVERN'S Comiques: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
MANGLES, John: Orph., Roanoke, 8-10.
MARIE, Dainty: Orph., 'Frisco, 7-20.
MARYLAND Singers: Orph., B'klyn; Keith's, Youngstown, 15-20; Keith's, Toledo, 22-27.
MARX Brothers, Four, Co.: Orph., Denver; Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.
MASON, Harry Lester: Palace, Fort Wayne, 15-20; Columbia, Grand Rapids, 22-27.
MASON, Keeler, Co.: Bushwick, B'klyn; Keith's, Wash., 15-20; Maryland, Balto., 22-27.
MATTHEWS, Shayne, Co.: Keith's, Dayton; Keith's, Indianapolis, 22-27.
MAYOS, Flying: Maryland, Balto., 15-20.
McCONNELL and Simpson: Prospect, B'klyn; Alhambra, N.Y.C., 15-20; Colonial, N.Y.C., 22-27.
McCORMICK and Irving: Bushwick, B'klyn, 15-20.
McCORMACK and Wallace: Keith's, Dayton; Hipp., Cleveland, 15-20; London, Can., 22-27.
McCULLOUGH, Earl: Keith's, Louisville; Orph., B'klyn, 15-20.
McINTYRE, Frank, Co.: Colonial, N.Y.C.; Orph., B'klyn, 15-20.
McKAY and Ardine: Maryland, Balto.; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20; Forsythe, Atlanta, 22-27.
McMILLAN, Lida, Co.: Forsythe, Atlanta.
McRAE and Clegg: Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
McWATTERS and Tyson: Keith's, Columbus; Keith's, Louisville, 15-20.
MEEHAN'S Dogs: Royal, N.Y.C.; Keith's, Boston, 15-20; Keith's, Phila., 22-27.
MELROSE, Bert: Maj., Milwaukee; Palace, Chgo., 14-20.
MELVILLE, Mary: Shea's, Buffalo.
MERCEDES: Temple, Rochester; Keith's, Prov., 15-20; Prospect, B'klyn, 22-27.
MERRY MAKERS: Victoria, Charleston, 15-17.
METROPOLITAN Dancers: Columbia, Grand Rapids; Maj., Milwaukee, 14-20.
MEXICAN Orchestra: Orph., Memphis; Orph., New Orleans, 14-20.
MEYAKOS, Four: Keith's, Wash., 15-20; Maryland, Balto., 22-27.
MIGNON: Keith's, Cinti.; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
MILES, Homer, Co.: Keith's, Cinti.; Keith's, Indianapolis, 15-20; Forsythe, Atlanta, 22-27.
MILO: Keith's, Wash.; Keith's, Phila., 15-20; Orph., Nashville, 22-24; Lyric, Richmond, 25-27.
MILTON and De Long Sisters: Orph., Denver; Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.
MONETA Duo: Maryland, Balto.; Prospect, B'klyn, 15-20.
MONROE and Mack: Columbia, St. Louis.
MONTGOMERY, Marshall: Forsythe, Atlanta; Orph., Birmingham, 15-17; Orph., Nashville, 18-20; Orph., Knoxville, 22-24; Orph., Chattanooga, 25-27.
MOORE, Gardner and Rose: Grand, Pittsburgh.
MOORE and Haager: Orph., Minneapolis; Orph., St. Paul, 14-20; Keith's, Cinti., 22-27.
MORAN and Wiser: Palace, N.Y.C.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
MORGAN Dancers: Maj., Milwaukee; Columbia, St. Louis, 14-20.
MORI Brothers, Three: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
MORIN Sisters: Maryland, Balto.; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
MORLEY, Victor, Co.: Hipp., Cleveland; Maj., Chgo., 14-20.
MORRIS, Elida: Keith's, Boston; Keith's, Columbus, 22-27.
MORRIS, Nina, Co.: Orph., Oakland; Orph., Los Angeles, 14-20.
MORRIS, William, Co.: Orph., Minneapolis; Orph., Winnipeg, 14-20.
MORTON and Glass: Maj., Chgo.; Columbia, St. Louis, 14-20.
MORTON, Clara: Keith's, Youngstown; Palace, Fort Wayne, 15-20.
MORTON, Edward: Temple, Rochester.
MORTON, Sam and Kitty: Columbia, St. Louis, 14-20.
MOSHER, Hayes and Mosher: Temple, Rochester.
MOTORING: Keith's, Youngstown, 15-20.
MULLEN and Coogan: Orph., B'klyn; Royal, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
MYRL and Delmar: Keith's, Louisville; Orph., Nashville, 15-17; Orph., Birmingham, 18-20; Forsythe, Atlanta, 22-27.
MYSTERIA: Orph., Seattle, 14-20.
NAIREM'S Dogs: Orph., Oakland, 14-20.
NATALIE and Ferrari: Keith's, Phila., 15-20.
NATALIE Sisters: Orph., New Orleans.
NAVASSAR Girls: Orph., Los Angeles; Orph., Ogden, 14-20.
NAZIMOVA: Orph., New Orleans.
NESBIT, Evelyn: Orph., Kansas City, 14-20.
NEW Producer: Bushwick, B'klyn, 15-20.
NICHOLS, Nellie V.: Orph., Sacramento, 8-10; Orph., Fresno, 11-13; Orph., Los Angeles, 14-20.
NOLAN and St. Clair: Orph., Chattanooga, 8-10; Orph., Knoxville, 11-13.
NONETTE: Orph., Seattle, 14-20.
NORCROSS and Holdsworth: Orph., New Orleans.
NORDSTROM, Marie: Dominion, Ottawa, 22-27.
NORTH, Frank, Co.: Prospect, B'klyn; Keith's, Wash., 15-20; Keith's, Phila., 22-27.
NORTON and Lee: Maj., Milwaukee; Palace, Chgo., 14-20.

OAKLAND, William, Co.: Shea's, Toronto.
O'BRIEN, Hartland, Co.: Palace, Fort Wayne; Columbia, Grand Rapids, 15-20.
O'BRIEN, Moore and McCormack: Shea's, Toronto.
OLCOTT, Charles: Keith's, Toledo; Keith's, Youngstown, 15-20; Palace, Fort Wayne, 22-27.
OLD Homestead Eight: Orph., Chattanooga, 18-20.
OLGA: Orph., Portland.
OLIVER and Opp: Colonial, N. Y.C., 15-20.
O'MALLEY, John: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
O'MEERS, Josie: Columbia, St. Louis, 14-20.
ORANGE Packers: Shea's, Buffalo; Shea's, Toronto, 15-20; Temple, Detroit, 22-27.
OXFORD Trio: Orph., Memphis; Orph., New Orleans, 14-20; Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.
PADDEN, Sarah: Maj., Ann Arbor, 8-10; Bijou, Jackson, 11-13.
PAKA, Toots, Co.: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Kansas City, 14-20.
PALFREY, Hall and Brown: Forsythe, Atlanta, 15-20; Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
PALMER, Gaston: Dominion, Ottawa; Colonial, Erie, 15-20; Hipp., Cleveland, 22-27.
PANDUR, Bobby, Co.: Keith's, Columbus, 15-20; Keith's, Youngstown, 22-27.
PARRY, Charlotte, Co.: Keith's, Prov.; Orph., Montreal, 15-20.
PATRICOLA and Meyer: Keith's, Cinti., 15-20; Keith's, Louisville, 22-27.
PATTERSON, Burdella: Palace, N.Y.C.
PAUL, La Van and Dobbs: Keith's, Cinti.; Keith's, Youngstown, 15-20; Grand, Pittsburgh, 22-27.
PAULINE: Keith's, Youngstown.
PAYNE and Niemeyer: Orph., Denver; Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.
PIERLO and Schofield: Temple, Detroit; Temple, Rochester, 15-20; Orph., Montreal, 22-27.
PIPEFAX and Panlo: Orph., Denver; Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.
PRELLE'S Dogs: Keith's, Louisville.
PREVOST and Brown: Forsythe, Atlanta; Orph., Birmingham, 15-17; Orph., Nashville, 18-20.
PRIMROSE Four: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
PRIMROSE Minstrels: Grand, Evansville, Ind., 8-10; Hipp., Terre Haute, 11-14; Orph., Champaign, Ill., 15-17; Fox, Aurora, 18-21; Elgin, 22-24; Orph., Joliet, 25-27.
PRUETTE, William, Co.: Keith's, Louisville; Grand, Pittsburgh, 15-20; Keith's, Phila., 22-27.
PUCK, Harry and Eva: Orph., Omaha; Maj., Chgo., 14-20.
QUIROGA: Shea's, Toronto; Keith's, Toledo, 15-20; Hipp., Cleveland, 22-27.
RAMSDELL Duo: Keith's, Boston, 22-27.
RANDEGGER, G. Alda: Palace, Fort Wayne; Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
RAYMOND and Caverly: Palace, N.Y.C.; Prospect, B'klyn, 15-20.
RAYNO'S, Al, Dogs: Dominion, Ottawa, 15-20; Keith's, Wash., 22-27.
REDFORD and Winchester: Prospect, B'klyn, 15-20.
REED Brothers: Shea's, Toronto, 15-20.
REMPLE, Bessie, Co.: Prospect, B'klyn.
REX'S Comedy Circus: Orph., Kansas City.
REYNOLDS and Donegan: Maj., Chgo.
RICE, Andy: Hipp., Cleveland, 15-20; Keith's, Columbus, 22-27.
RICHARDS and Kyle: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
RIGOLETTO Brothers: Orph., Memphis; Orph., New Orleans, 14-20.
RING, Blanche: Orph., Denver, 14-20.
RIVES, Shirll and Harrison: Maj., Milwaukee; Maj., Chgo., 14-20.
ROBERTA and Verera: Keith's, Prov., 15-20.
ROBERTS, Little Lord: Orph., Montreal; Dominion, Ottawa, 15-20.
ROBSON, May: Colonial, N.Y.C., 15-20.
ROCHEZ'S Monkey Circus: Orph., Salt Lake City; Orph., Denver, 14-20.
ROONEY and Bent: Orph., Los Angeles, 7-20.
ROSE, Julian: Shea's, Buffalo; Shea's, Toronto, 15-20.
ROSHANARA: Orph., St. Paul; Orph., Winnipeg, 14-20.
ROSINE, Carl, Co.: Maryland, Balto, 22-27.
ROYER, Al, and Sisters: Royal, N.Y.C., 15-20.
ROYER, Ruth: Colonial, Erie; Maryland, Balto., 15-20.
RUDOLPH, Henry: Colonial, Erie; Keith's, Wash., 15-20; Orph., Bklyn, 22-27.
RUSSELL and Calhoun: Bushwick, B'klyn, 15-20.
RUSSELL, Lillian: Palace, N. Y.C.
RYAN and Lee: Orph., St. Paul; Orph., Minneapolis, 14-20.
RYAN and Tierney: Victoria, Charleston, 8-10; Forsythe, Atlanta, 22-27.
SAFETY First: Grand, Pittsburgh.
SALES, Chick: Orph., Omaha, 14-20.
SALON Singers: Orph., Kansas City; Orph., Omaha, 14-20.
SAM Long Tack: Orph., Los Angeles; Orph., Ogden, 14-20.
SAMAYOA: Columbia, St. Louis.
SAMUELS, Ray: Orph., Montreal, 15-20.
SANSONE and Delilah: Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
SARACINI'S Band: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
SAVOY and Brennan: Bushwick, B'klyn.
SAWYER, Joan: Hipp., Cleveland, 15-20.
SCHEFF, Fritzi: Maryland, Balto.
SCHIOVONI Troupe: Orph., Seattle; Orph., Portland, 14-20.
SCHMETTANS: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
SCHRECK and Percival: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Orph., Roanoke, 15-17.
SCHOOL Playground: Keith's, Prov.
SCOTCH Lads and Lassies: Maryland, Balto.; Hipp., Cleveland, 15-20; Keith's, Cinti., 22-27.
SCOTT and Keane: Keith's, Boston; Keith's, Prov., 15-20; Orph., B'klyn, 22-27.
SEEBACKS: Alhambra, N.Y.C.
SEN Mei, Lady: Maryland, Balto., 15-20.
SHANNON and Annis: Victoria, Charleston, 15-17.
SHARP and Turek: Keith's, Phila., 22-27.
SHAW, Mary, Co.: Orph., Omaha, 14-20.
SHERMAN and Uttry: Prospect, B'klyn.
SHERMAN, Van and Hyman: Orph., 'Frisco, 14-20.
SHIRLEY, Eva: Orph., Omaha; Maj., Milwaukee, 14-20.
SHONE, Hermine: Royal, N. Y.C., 15-20.
SHOWALTER, Edna: Temple, Rochester.
SILVERTON Girls, Royal, N. Y.C.
SIMPSON and Dean: Nixon, Phila.; Allegheny, Phila., 8-14.
SINGER and Ziegler Twins: Keith's, Phila.
SMALLEY, Ralph: Keith's, Phila., 15-20.
SMITH and Austin: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Maryland, Balto., 15-20; Bushwick, B'klyn, 22-27.
SMITH, Ben: Forsythe, Atlanta; Orph., Charlotte, 18-20.
SMITH, Irene and Bobbie: Colonial, N.Y.C., 15-20; Royal, N.Y.C., 22-27.
SOCIETY Buds: Maj., Milwaukee, 14-20.
SOLAR, Willis: Orph., Omaha; Orph., St. Paul, 14-20.
SOLIS Brothers, Four: Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13; Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.
SOLOMON: Royal, N.Y.C., 15-20.
STAINE'S Circus: Orph., Winnipeg, 14-20.
STANLEY, Burns and Hall: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Orph., Chattanooga, 15-17; Orph., Knoxville, 18-20.
STANLEY and Norton: Keith's, Prov., 15-20.
STANLEY, Aileen: Orph., Memphis; Orph., New Orleans, 14-20.
STANLEY, Stan, Trio: Dominion, Ottawa; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
STATUES, Five: Keith's, Toledo; Grand, Pittsburgh, 22-27.
STEDMAN, Al, and Fannie: Colonial, N.Y.C., 22-27.
STEINDEL, Three, Brothers: Maj., Milwaukee; Palace, Chgo., 14-20.
STEVENS and Marshall: Keith's, Louisville.
STEVENS, Edwin, Co.: Hipp., Cleveland, 15-20.
STEWART and Donahue: Keith's, Boston, 15-20.
STONE and Hayes: Forsythe, Atlanta.
STONE and Kallus: Keith's, Boston, 22-27.
STRANGER, Little: Keith's, Indianapolis; Grand, Pittsburgh, 22-27.
SULLIVAN, Arthur, Co.: Grand, Pittsburgh.
SURRATT, Valeska, Co.: Orph., Ogden; Orph., Salt Lake City, 14-20.
TALLMAN: Keith's, Louisville, 22-27.
"TANGO Shoes": Orph., Kansas City; Orph., Omaha, 14-20.
TANGUAY, Eva: Maj., Chgo., 14-20.
TEDDY, James: Orph., St. Paul; Orph., Minneapolis, 14-20.
"TELEPHONE Tangle": Orph., Ogden; Orph., Salt Lake City, 14-20.
THOMPSON, James, Co.: Keith's, Cinti., 15-20; Keith's, Youngstown, 22-27.
THORNTON, J. R.: Keith's, Wash., 15-20; Orph., B'klyn, 22-27.
TO Save One Girl: Orph., Kansas City.
TOONEY and Norman: Columbia, St. Louis; Orph., Winnipeg, 14-20.
TOWER and Darrell: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20; Lyric, Birmingham, 22-24; Orph., Nashville 25-27.
TOYE, Dorothy: Keith's, Wash., 22-27.
TRACEY, Stone, Co.: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13; Keith's, Phila., 15-20; Maryland, Balto., 22-27.
TROVATO: Orph., Montreal; Dominion, Ottawa, 15-20.
TUCKER, Sophie: Palace, Chgo.; Keith's, Toledo, 15-20; Keith's, Dayton, 22-27.
TUSCANO Brothers: Hipp., Cleveland, 15-20.
VADIE, Mlle., and Girls: Keith's, Wash., 15-20; Shea's, Buffalo, 22-27.
VAGRANTS, Three: Keith's, Columbus; Palace, Fort Wayne, 15-20; Columbia, Grand Rapids, 22-27.
VALLECITA'S Leopards: Maryland, Balto.; Prospect, B'klyn, 15-20; Alhambra, N. Y.C., 22-27.
VAN, Billy B., Co.: Prospect, B'klyn, 15-20; Bushwick, B'klyn, 22-27.
VAN, Charles and Fannie: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Kansas City, 14-20.
VAN and Bell: Orph., Kansas City, 14-20.
VAN and Schenck: Keith's, Toledo; Keith's, Columbus, 15-20; Keith's, Wash., 22-27.
VANDERBILT and Moore: Bushwick, B'klyn; Colonial, N.Y.C., 15-20.
VERNIE, Joan: Palace, Fort Wayne.
VICTOR Four: Columbia, Grand Rapids, 22-27.
VIOLINSKY: Orph., Lincoln, 8-10; Orph., Colorado Springs, 11-13; Orph., Omaha, 14-20.
VOLUNTEERS, The: Orph., Winnipeg.
WALSH and Bentley: Orph., Seattle.
WALTER, Wilmer, Co.: Keith's, Indianapolis; Keith's, Louisville, 15-20.
WARD and Fay: Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13; Colonial, Erie, 15-20; Keith's, Cinti., 22-27.
WARD Brothers: Maj., Chgo.
WARREN and Conley: Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
WATSON Sisters: Palace, N. Y.C.; Alhambra, N.Y.C., 15-20.
WEBER, Dolan and Fraser: Royal, N.Y.C.
WEBER and Elliott: Orph., Salt Lake City; Orph., Denver, 14-20.
WEEKS, Marion: Alhambra, N.Y.C.; Orph., B'klyn, 15-20; Bushwick, B'klyn, 22-27.
WEIMERS and Burke: Keith's, Toledo; Palace, Fort Wayne, 15-20; Hipp., Cleveland, 22-27.
WEIR, Lawrence and Mack: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
WERNER-Amoros Troupe: Keith's, Phila.; Maryland, Balto., 15-20; Alhambra, N. Y.C., 22-27.
WESTON and Leon: Columbia, Grand Rapids.
WESTON, Willie: Orph., 'Frisco.; Orph., Oakland, 14-20.
WHALENS, Three: Keith's, Prov.
WHEELER, B. and B.: Keith's, Indianapolis, 15-20.
WHITE and Clayton: Dominion, Ottawa.
WHITE, Carolina: Orph., 'Frisco., 31-Nov. 7; Orph., Oakland, 14-20.
WHITE, Porter J., Co.: Colonial, Erie; Keith's, Dayton, 15-20.
WHITFIELD and Ireland: Keith's, Phila.; Keith's, Boston, 15-20.
WHITING and Burt: Palace, N.Y.C.; Maryland, Balto., 15-20; Orph., B'klyn, 22-27.
WILDE, Mr. and Mrs.: Colonial, N.Y.C.; Maryland, Balto., 15-20; Keith's, Wash., 22-27.
WILLARD: Maryland, Balto., 22-27.
WILLARD and Bond: Orph., Knoxville, 8-10; Orph., Chattanooga, 11-13; Forsythe, Atlanta, 15-20.
WILLIAMS, Eleanor: Orph., Montreal.
WILLIAMS and Wolfus: Shea's, Buffalo, 22-27.
WILSON and La Noir: Orph., Salt Lake City; Orph., Denver, 14-20.
WILSON, Doris, Trio: Columbia, Grand Rapids, 22-27.
WILSON, George: Orph., Nashville, 11-13.
WILTON Sisters: Keith's, Prov., 22-27.
WILTS, The: Orph., Lynchburg, 15-20; Orph., Bluefield, 18-20.
WOOD and Wyde: Orph., Montreal, Can., 22-27.
WOOD, Britt: Columbia, St. Louis, 14-20.
"WOMAN Proposes": Temple, Rochester.
WORTH and Price: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Fresno, 18-20.
WRIGHT and Dietrich: Prospect, B'klyn, 15-20; Forsythe, Atlanta, 22-27.
WUERNTZ Flying: Orph., Seattle, 14-20.
WYNN, Bessie: Bushwick, B'klyn, 15-20.

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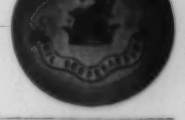
Direction Jenie Jacobs



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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE NEGLECTED CUTTER

"I DO NOT believe there are more than three really capable film cutters in the United States," said a film man to us last week. He is one of the experts whom we would rank among the three were we of the same opinion regarding the scarcity of such men. "There may be some good men whose work has escaped my attention," he continued, "but three is the figure I set. The principal reason for this condition is the fact that a worth-while film editor is not properly recompensed in either salary or prestige. A film cutter whose work will prove of value to a company's productions cannot be made overnight out of an office boy. His knowledge of what is dramatic, and his familiarity with the technique of picture production, must equal that of the average director, while in addition he must possess a temperament peculiarly adapted to the work. Film cutting is an art that has been woefully neglected; but keep your eye on the really good men and watch them come into greater prominence from now on."

Our friend's remarks come simultaneously with an interview with J. A. BERST, of the Selig Company, in which that official also lays stress on the importance of the little known film cutter. Contrary to popular opinion, a film cutter's sole tool is not a pair of scissors; his main reliance is a thorough knowledge of the value of tinting and toning, the psychological moment for a flash-back, and the ease with which all these valuable appurtenances may be abused. His work is the most trying, the least appreciated of film work, for no matter how bad the story, acting, or direction, he is expected to turn out a passable picture. How many film cutters get their names in the trade paper columns? Who, in the film field, could name offhand more than three or four film editors?

The film man in New York has unusual opportunities to observe the work of the top-notch film editors. He frequently is able to see feature productions in the company's projection rooms as they come from the preliminary cutting, and as they are often released. Then he often sees the same productions after they have been turned over to one of the free-lance film "doctors," and the result is amazing. Yet, when the picture is released, it is the director who is hailed as the master craftsman, it is the author who shares credit for a "screen masterpiece."

Here's hoping for the day when the film cutter will get his due, and a word of praise for the manufacturers who have before this awakened to the value of his work.

THE New York Assemblyman who declared, as a candidate for re-election, that one of his first official acts would be the introduction of a bill providing State censorship, went down to defeat. Aside from any political considerations, the defeat may be ascribed, in part, to the activity of the Motion Picture Board of Trade, and may thus be recorded as the first political victory of that organization. The coming year will probably add more to the list when the legislatures of the various States take up their annual job of law-tinkering.

STUDIO GOSSIP

EUGENE MULLIN, the feature author, is now directing. He has started work on a new Vitagraph production written by himself, called "The Ruse." Joseph Kilgour will be seen in the lead and the supporting cast will include Naomi Childers, Charles Kent, and Denton Vane.

DIRECTOR RENE PLAISETTY, of the Lubin Company, burned a village of forty buildings recently to provide the punch scene in the Raymond Hitchcock five-part comedy called "The Wonderful Wager."

CLARA WHIPPLE, the pretty young Equitable star, has evolved a new way of sending comfort and entertainment to a soldier boy in the trenches in whom she is particularly interested. Hearing that there was a motion picture projection machine at the base camp, she sent him a large collection of films of herself in numerous attractive and artistic poses.

EDWIN ARDEN, the actor, who is working at present in the World Film Corporation's production of Charles Wadsworth Camp's story, "The Gray Mask," has a wonderful collection of antiques in his home at Forest Hills, Long Island. Mr. Arden has an old grandfather clock which is two centuries old. He has andirons, tables, prints and chairs which have descended from the Puritan days.

LANIER BARTLETT has written a two-part photoplay based on the old hymn, "Just as I Am." It is to be produced by the Selig Company with Wheeler Oakman, Eugenie Besserer, Edith Johnson, and Frank Clark in the cast.

MADAME SARAH BERNHARDT IS SEEN ON THE SCREEN ONCE MORE.
From "Jean Dore," Released Under the Auspices of the Universal Company.

CUTTING AND ALLIED ARTS

J. A. BERST granted an interview last week that may be accurately described by the often misused phrase, "interesting and instructive." For the Selig vice-president and general manager spoke on the technical side of motion pictures, and he did not deal in generalizations.

"Too little attention is paid to the cutting, trimming, and editing of motion pictures," said Mr. Berst. "I am speaking now of the filmed production, when the story has been produced and goes to the cutting and trimming department. A story will frequently read well in manuscript and will produce well. Then, after it is presented in the projection room, many and varied errors and incongruities are noticeable.

"An expert film technician should be able to quickly perceive the weaknesses in the completed film. Perhaps the continuity has been lost or the film is not clear enough for the mind of the theatergoer, or sub-titles show lack of clearness. It is for the expert to perceive these items and to remedy them. I am a busy man, but I have time to visit the Selig laboratories almost daily and personally aid our film technicians in improving our motion picture productions in every possible way. I have seen feature productions delivered by the studios to the film companies' technical departments in deplorable condition; the clever experts are frequently enabled to make new stories by taking scenes from the first reels of motion picture plays and placing them in the final reels. I have myself taken a story with little meaning in film, and by the judicious use of sub-titles, inserts, and transposition of scenes made that production clear, entertaining, and a hit.

"Tinting and toning of film is an art that is too often neglected. The color tints should be applied with judgment and care. Many unusual effects that add to motion picture realism can also be applied by the technician with the co-operation of the factory manager, who is also often an experienced technician. One successful way of obtaining multiplicity of color effects is, first, to tone the film, then tint it, then give the film a coating of celluloid, and then retint it again. The toning and the two tints add greatly to the value of the parts so treated.

"On other occasions, to add a touch of realism, it is advisable to color a small portion of the film, say a flag or a signal, when they play important parts in the story. It is good practice to always tint exterior night scenes blue, and interiors in amber, when such rooms are lighted, as the public is now familiar with those effects and understands them. The effect of a bolt of lightning can be made very realistic in certain motion picture scenes by drawing a line to represent lightning on the negative. Sun and moon effects are made by painting in the sun or moon on the negative, and utilizing proper tinting and toning effects.

"Sometimes a story as constructed and produced does not work out well, and it is found that some portion would be better if used as a dream or a vision. In such cases, the trimmers are handicapped because dissolve fades are not in the film, and if the expert is not talented he will not be able to get best results. The expert will find it possible to manufacture missing fades, using the film delivered by the studio, without the necessity of having scenes re-enacted. There are two ways to make fade-outs and fade-ins in laboratories. One way is to use a camera and make a positive from a negative. This is accomplished by putting negative and positive about the same way as done in printing machines. The camera will be operated the regular way, and, according to the style of the camera, either shutter or diaphragm will be gradually opened at the beginning of the picture and gradually closed at the end to obtain the fade-in or fade-out of the positive. From this positive a controtype negative will be made, and then used instead of the original negative. Another method of fade-in and fade-out can be done by chemical process. To obtain the fade-out, the end piece of the negative desirable to fade shall be treated with a dissolvent, hypo for instance, and an expert will be careful to dissolve gradually.

"Great care must be taken in trimming the film. Carefulness is really the prime essential, for the least mistake made in trimming a film production may result in sadly handicapping the artistic whole of that film. In a scene, for ex-

(*Continued on page* 30)

JANE DAYE,
Lubin Star.

TWAIN WORKS ON SCREEN

Lasky Company to Put "Huck" Finn and Other Characters on the Screen

The Lasky Company announces the completion of a big deal with the Mark Twain Estate and Harper and Brothers, publishers, by which the exclusive rights to the Mark Twain stories have been secured for the motion picture screen. Negotiations for the prize have been going on for several months and it is certain that a top price was paid by the film organization. Samuel Goldfish, treasurer of the Lasky Company, handled the Lasky end of the deal, with E. E. Loomis, president of the Mark Twain Company, and also a vice-president of the Delaware, Lackawanna & Western Railroad, acting on behalf of the owners of the copyright. The picturization rights include not only America but the entire world. The pictures will be released on the Paramount Programme.

A few of the important and best known works of Mark Twain which the Lasky Company will picturize are "The Adventures of Tom Sawyer," "The Adventures of Huckleberry Finn," "Connecticut Yankee in King Arthur's Court," "Captain Stormfield's Visit to Heaven," "Following the Equator," "Innocents Abroad," "Pudd'nhead Wilson," "Roughin' It," "Tom Sawyer Abroad," "Tom Sawyer, Detective," "The Jumping Frog," and many others. There are scores of shorter stories by the late Mark Twain which lend themselves admirably to picturization.

Cecil B. DeMille, director-general of the Lasky Feature Play Company, who has come in for unusual attention since the success of Geraldine Farrar in "Carmen," which he directed, will supervise the Mark Twain productions. It is stated that already he is undertaking preliminary arrangements.

For the purposes of scenic and literary accuracy it is probable that the Lasky Company will send a company of players, a staff of photographers and directors right into the heart of the locality where Tom Sawyer and Huckleberry Finn lived their thrilling lives. Life on the Mississippi River, adventures in the caves, escapades on the islands and other features will be taken full advantage of.

DECARLTON WINS SUIT

George DeCarlton, general supervisor of productions of the Ocean Film Corporation, lately organized by Jesse J. Goldburg, recovered a verdict at the hands of the jury last Thursday in the Supreme Court against Vaughn Glaser, actor-manager, in the sum of $1,287.32. The litigation was of long standing.

Mr. DeCarlton claimed that he was employed by Glaser on a fifty-two-week contract to play a leading role in "The Grain of Dust," and at the close of the theatrical season to appear in stock. Glaser denied the claim, first admitting the contract and claiming a cancellation by consent, and alleging that the employment was by the week only. DeCarlton remained with Glaser's company from Sept. 17, 1912, to Feb. 1, 1913, when Glaser closed the show and disbanded the company. The jury took a very few moments in deciding in De Carlton's favor, even though Mr. DeCarlton was his only witness.

FIRST PALLAS RELEASE

Pallas Pictures make their bow on the Paramount Programme on Nov. 25, with the release of "The Gentleman from Indiana," with Dustin Farnum in the leading role. Frank Lloyd directed the production, and the supporting cast includes such players as Winifred Kingston, Herbert Standing, Howard Davies, Page Peters, Signor Juan de la Cruz, Elsie Cort, Helen Eddy, C. Norman Hammond and Joe Ray. Frank Dobson handled the photographic work.

HERE AND THERE

Joe Harnd has been made purchasing agent of the World Film Corporation. His promotion came as a reward for loyalty and efficiency and though he is only twenty-five years old he has had seven years' experience in the purchasing departments of large corporations.

Arthur S. Kane, formerly exchange manager for Eclectic and Pathe, and one of the best known exchange executives in the country, has returned from his cross country trip and opened an office in the Candler Building, 220 West 42nd Street. The card reads "Arthur S. Kane, Films," so that is as definite as we can be regarding his new work.

Toomey With Mirror Company

William C. Toomey has joined Mirror Films, Inc., as vice-president and general manager and is also a member of the executive board. Mr. Toomey is known to the trade as one of the strongest executives and guided the destinies of the Mutual Film Corporation in a similar capacity. He was for many years associated with James J. Hill and is a recognized organizer. His vast experience in the film business in general and especially in the distribution of motion pictures is a splendid asset for a new concern.

Joseph S. Edelman, recently director of advertising for World Film, has been engaged by Kriterion Film to direct its advertising and publicity policies.

David H. Wallace, formerly of THE MIRROR, and lately motion picture editor of the Sunday Telegraph, has returned to the "legitimate." He is now sending out publicity for the William A. Brady attractions.

AFTER "DAMAGED GOODS" FAKERS

An injunction has been obtained by the American Film Company against J. H. Kunsky, Inc., David Mundstuck and Jonas Rosen, all of Detroit, Mich., restraining them from showing a film called "A Victim of Sin," claimed to be based on the American production of "Damaged Goods." Actions are pending or about to be instituted in several other cities on the same charge.

FILM "PURLOINED LETTER"

The Plurograph Company is now preparing Edgar Allan Poe's great story of "The Purloined Letter," in four reels, with Edith Wynne Matthison in the principal female role. Geo. Henry plays the prime minister, Fuller Mellish the state minister, Barry Quinn the prefect of police. The story of the play is so lucidly and faithfully presented that sub-titles are discarded as quite unnecessary. Lionel Belmore directs the picture.

GERTRUDE McCOY'S THEATER

Baltimore now has a Gertrude McCoy Theater. Last week the Lord Calvert Company had a gala opening of the new house, the fourth in the string. Gertrude McCoy and Duncan McRae, of the Plimpton Epic Pictures, journeyed to the Maryland city to be present at the opening. They were given an enthusiastic reception.

FILM "OLD HOMESTEAD"

Denman Thompson's Classic to be Immortalized on Film by Famous Players

"The Old Homestead," next to "Uncle Tom's Cabin," probably the most widely known American play, is to be staged by the Famous Players Company for the motion picture screen. The first scenes on the production of the rural classic were taken last week in the old Durland's Riding Academy, which has been acquired for studio purposes by the Famous Players Company.

Denman Thompson's old home will be used, by permission of his son, Frank Thompson, from whom the rights to the play were obtained, as the settings for the rural portion of the story. The outlying districts of the typically quaint New England town, in which it is situated, will also be called upon to furnish additional rustic atmosphere.

It was in 1875, while incapacipated by a severe attack of rheumatism that Denman Thompson conceived the idea of "The Old Homestead," which he first wrote as a vaudeville sketch under the title of "Joshua Whitcomb." In its elaborated and expanded form, "The Old Homestead" had its first presentation under its present name at the Boston Theater in 1886.

James Kirkwood, under whose direction the adaptation is being made, states that "The Old Homestead" will prove unique in the history of feature films because of the scarcity of studio sets which will be used. With the old Thompson home, the neighboring village, and old Grace Church in New York, which forms one of the important settings, all to be used as actual backgrounds, and with many scenes transpiring in the streets of New York, there are but very few scenes which will be staged in the studio.

The Famous Players are especially indebted to Frank Thompson for the personal co-operation and assistance which he has given them in their efforts to preserve to the last detail the traditions and atmosphere with which the elder Thompson's presentation of "The Old Homestead" has so long been invested. From the photographs furnished by Mr. Thompson the producers have been able to copy exactly the costumes and make-up of the original characters in the play.

SCREENERS BALL SOON

Preparations in Full Swing for Annual Affair at Hotel Astor

The social classic of the screen world, the annual ball of the Screen Club at the Hotel Astor, is a little over a week distant. Saturday, Nov. 20, is the date, and, to be specific, the Gold Room of the Astor, the place. From present indications this year's affair is certain to surpass even that of last year, which was pronounced one of the most successful ever held within the imposing confines of the Forty-fourth Street hostelry.

The sale of boxes for this year's event is one of the most promising omens of success. Under the direction of Jules Burnstein, practically all of the boxes have already been contracted for. All of the prominent film companies will be holders of boxes, while a number of screen stars and prominent directors are also in the list of those who have signified their intention of securing boxes.

King Baggot is chairman of the special committee in charge of the ball. Jacob Gerhardt is found at his old post of treasurer. Some surprises in the way of decorations are promised.

J. C. Murphy, of Elizabeth, N. J., has leased the Family Theater of Shamokin, Pa.

A MOMENT IN EDISON'S FEATURE, "THE RING OF THE BORGIAS."
Featuring Margaret Prussing, Richard Tucker, Carlton King, and Cora Linton.

FILM A FASHION GUIDE

Demure Marguerite's Gowns in Kalem Series Make Hit With Women Photoplay Fans

According to advices received by Kalem from exhibitors who are showing "The Ventures of Marguerite," this series has taken its place as the fashion authority of moving pictures, and the gowns worn by Marguerite Courtot, who portrays the central character, are being accepted as criterions of advanced styles. An innovation was established by the Kalem Company when this series was started recently, whereby Russek, of Fifth Avenue, was commissioned to costume the beautiful star for the forthcoming episodes. As the result, Miss Courtot is shown in the advanced creations that are interesting Fifth Avenue.

That this feature of the series is proving particularly popular with the feminine photoplay patrons is apparent from the numerous letters received by Miss Courtot, requesting detailed descriptions of her various gowns. Since many of these letters come from small cities and towns, it is safe to predict that "The Ventures of Marguerite" will result in the ladies residing in even the smallest communities dressing just as smartly as do their sisters in New York.

"The Veiled Priestess" and "A Society Schemer" are two of the November "Ventures." The first will be issued on Friday, November 19, while the second will be released Friday, November 26.

FILM "BUTTERFLY" NOT BELASCO'S

The David Belasco offices last week issued an official statement that the Famous Players production of "Madame Butterfly" was not the Belasco version as presented on the stage. Commenting on the statement, Daniel Frohman, Managing Director of the film said:

"It would indeed be regrettable and unjust to both Mr. Belasco and Mr. Long if the supposition arose that Mr. Belasco's play formed the basis of the screen adaptation, nor has it been the intention of the Famous Players in any way to create that impression.

"Long's original story, to which we obtained the rights over a year ago, contains sufficient dramatic-pictorial action to fill all the requirements of the photoplay. The 'Butterfly' which Mary Pickford enacts on the screen will be an adaptation of Long's story, just as the Belasco play and the Puccini opera were adaptations of the story. Mr. Belasco himself is not more eager than I to correct any erroneous impression concerning the source of the motion picture version of the subject."

SELIG DECLINES HONOR

While appreciating the honor conferred upon him, William N. Selig, president of the Selig Polyscope Company, upon his recent return from Los Angeles to Chicago declined the nomination to membership on the Chicago Board of Education. Mr. Selig was recently nominated as a member of the board by Mayor William Hale Thompson, of Chicago. Mr. Selig finds his business interests too extensive to permit him giving attention to the duties of a School Board member.

"BELLA DONNA" COMPLETED

Pauline Frederick has completed her work in her fourth Famous Players production an adaptation of Robert Hichens' well known novel, "Bella Donna." The production was staged under the joint direction of Edwin S. Porter and Hugh Ford. It is said by those who have witnessed the initial showing of this production that Miss Fredetick has surpassed herself and given a performance finer in every way, if that be possible, than her work in "The Eternal City," and "Zaza." It is to be released on the Paramount Programme, Nov. 15.

PICTURES AT BRADY HOUSE

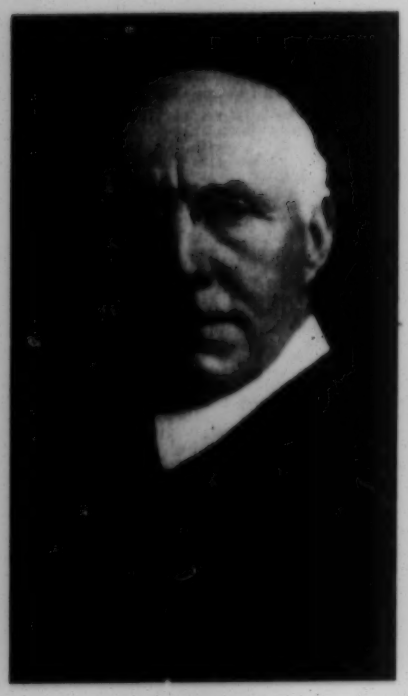
William A. Brady has made arrangements by which feature film productions will be shown every Sunday at the Forty-eighth Street Theater. The arrangement goes into effect next Sunday when the World Film production, "The Butterfly on the Wheel," will be shown. World Film and Equitable productions will be used exclusively. The pictures will not interfere with the run of the "The Eternal Magdalene."

BIG THEATER DEAL ON

SAN FRANCISCO (*Special*)—A syndicate of San Franciscans, headed by Frank Burt, director of the concessions department of the Exposition, is said to have completed arrangements for the purchase of a $1,400,000 interest in the Turner and Dahnken circuit of moving-picture theaters. It is understood that M. J. Brandenstein and Mortimer and Herbert Fleishhacker are members of the syndicate and that $700,000 will be put into the deal.

FARNUM EAST ON VACATION

Dustin Farnum, star of the Pallas-Paramount pictures, stopped over in New York city last week on his way to his home in Bucksport, Me., for a short vacation. The star has just completed his second Pallas production, "The Call of the Cumberlands," from the story by Charles Neville Buck. On the termination of his vacation he will return to Los Angeles to start work on his third Pallas subject, which is expected to be "Davy Crockett."



TOM RICKETTS,
Feature Director with American.

Thomas Ricketts, producer of "Mutual Master Pictures" for the American, has in his film rendition of "Damaged Goods" adapted from Richard Bennett's sensational stage version of Brieux's remarkable book, accomplished for himself and for the moving picture art an enormous triumph. In the face of great scepticism Mr. Ricketts's faith in the success of a screen version of this play and his personal ability to "get it over" was unswerving. That Mr. Ricketts's confidence was justified is shown by the remarkable success this play has had.

In the past Director Ricketts has staged many unusual pictures for Essanay, Nestor, Universal and the American, with which last he is now associated. Recent noteworthy plays of Mr. Ricketts are "The Great Question," "The Lure of the Mask," "The Secretary of Frivolous Affairs," "Pardoned," "Romance of the Pines," "The House of a Thousand Scandals," and he is now preparing a big feature dramatization of Lucia Chamberlain's novel, "The Other Side of the Door."

CHAPLIN VISITS THE TRENCHES

Charles Chaplin has been to the front, "Somewhere In France," and has served as a target in the British trenches. Of course, he was wrapped up in films, but his visit was appreciated much more by the troops than were those of the literary ladies and gentlemen, who have been turning out reams of sob-stuff and description of the warring troops in the trenches.

The Essanay Company's London office received an order and sent several reels of Chaplin comedies to France for the entertainment of the entrenched troops. A letter received by the company from an officer in the 6th Divisional Supply Column of the British army at the front, tells of the reception accorded to the comedian by the British troops. Says the writer:

"Gentlemen—I have to thank you for the letter of September 11, forwarded to me to-day and for the gift of films.

"It is impossible to make you realize how they were appreciated, and I truly wish you could have heard the cheer that went up when Chaplin appeared on the screen.

"The posters, i. e., cardboard figures of Chaplin, were carried off during the night to the trenches, and have been the subject of great attention by the opposing factions." W. MURPHY, Major, A. S. C."

ESSANAY AIDS HEALTH CAMPAIGN

Essanay has just completed a two-act photoplay for the Wisconsin Anti-Tuberculosis Association of Milwaukee. The film, which is called the "Power of the Penny," depicts all the horrors of consumption and shows all the detail of the work being done by the association to stamp it out. The plot furnishes an interesting romance as well as a technically instructive story. The photoplay was directed by Richard Foster Baker, and a staff of Essanay players take the leads in the drama.

REAL "BLOOM CENTER" DISCOVERED

Since the exploitation of "The Chronicles of Bloom Center," by the Selig Polyscope Company, a real-for-sure village of Bloom Center has been uncovered in the Middle West. The bona fide Bloom Center boasts of about two hundred inhabitants and seems as enterprising a community as that originated by the Selig Company for comedy purposes. The Mayor of Bloom Center has written the Selig Company requesting complete details regarding "The Chronicles of Bloom Center" series, believing that the series will greatly appeal to the inhabitants of the town.

A WORD ON BEHALF OF THE WEST

H. M. Horkheimer Doesn't Agree with Writer Who Advised Picture Men to Produce in the East—"There's No Comparison," He Says

Among experienced picture producers, the West needs no defense as the ideal locale for getting the best cinematographic results, according to E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company, of Long Beach, Cal. But since the appearance of Dan Meaney's article in a recent issue of THE MIRROR in which he declared that the East has screen advantages over the "land of sunshine," Mr. Horkheimer offers a few observations on the subject.

"Why is it that so many of the biggest film manufacturers have migrated to the West?" asks Mr. Horkheimer. "At the inception of the industry all originally had studios in New York and vicinity. But it wasn't long until the Biograph, Vitagraph, Essanay, Universal, Lubin, Kalem, Famous and many others came to Southern California. It is true that some of these still maintain Eastern studios; but they have found that for all-the-year-round outdoor work the sunny climate of the Pacific Coast cannot be excelled.

"To be sure, the East has some sunshiny weather; but its photographic qualities are nothing like those of Southern California. The sort of sunsets we have out here week in, week out, come about once a year along the Atlantic. Mind you I'm not decrying the East, for I'm an Easterner myself and would prefer to be there most of the time, for business reasons. But I realize that the Atlantic seaboard has picture-making difficulties which cannot be satisfactorily overcome."

Concerning the contention the East's lack of sunshine can be offset by indoor studio work with artificial lights, Mr. Horkheimer said: "No one who knows the niceties of photographic art will maintain that as good a picture can be made with artificial lights as with natural light. A substitute is never equal to an original article. I don't think it necessary to argue this point, because of its obviousness. Furthermore, working under artificial lights is extremely hard on the eyes. It is well known that many persons are laid up from the strain. It takes most players a long while to get used to the brilliant arcs; while some of the best ones never do.

"I realize that there are certain times and conditions when artificial lighting becomes necessary in picture making. During the rainy season, most of the Western studios resort to it, in order to keep up with their work. But it is never to be preferred to sunlight. In emergencies it will answer. As for the photographic variation sometimes noted in pictures filmed under both conditions, that is the fault of the cameraman. Balboa productions give grounds for taking no such exception."

The critic of the West declared it to be greatly handicapped in the matter of props and costumes available. Mr. Horkheimer calls attention to the fact that for this the Pacific Coast region can hardly be blamed. Rather is it the fault of the particular studio, which lacks the equipment necessary to make productions from start to finish.

"A motion picture studio worthy of the name," observes Mr. Horkheimer, "should be complete in every detail. I know there are some companies that start with only a star. They haven't even a camera. Then they go out and rent all of the props and accessories as they need them. Naturally, such manufacturers will be handicapped.

"Pictures construed cinematographically are not merely portraits in action. They must have attractive backgrounds. Save in winter scenes, these must suggest life and verdure. In the East, you get only a few months of it out of the year. The rest of the time the trees are bare and the ground is hard and cold. While out West, flowers and foliage never disappear. The supply is constantly renewing. When pinched in this regard, Eastern picture producers go South for their exteriors; and those who have worked in that part of the country know full well it cannot compare photographically with the West.

"We are told that the producer is interfered with by Western municipalities. Well, what about the way in which New York is tending to drive all the studios off Manhattan Island? Furthermore, the law there requires all film to be carried in double-lined galvanized iron cases; and it may not be taken in subways, street cars or elevated railroads.

"To the best of my knowledge, there are no such restrictions on the Pacific Coast, nor are any contemplated. Balboa's experience has been that municipal authorities are only too willing to co-operate with producers when their people conduct themselves as ladies and gentlemen should. Where picture people have trouble in getting permission to work in public, it is simply because some of their fellows have abused privileges previously extended and made themselves nuisances. Time permits to work in parks and other public places are granted in Los Angeles and vicinity and will always be renewed, during good behavior. But companies indulging freely in so-called 'rough stuff' must occasionally get their permits every day.

"You can't photograph on the big estates in the East unless you have access to the owner or submit to the graft of a caretaker. Balboa has never had the least bit of trouble to get permission to work on the grounds of the most exclusive people in Pasadena, Long Beach and Hollywood. We know of other companies that have entree to the homes of the rich in and about San Francisco and Santa Barbara. True, some producers are blacklisted because in time gone by their representatives have cast obloquy upon our profession. But the condition is not due to the West. It is the picture people themselves who are to blame. One of the biggest cattlemen of southern California who had had trouble with another company, finally permitted Balboans to work on his ranch; and when they got through he was so well pleased with them that he invited the entire corporation of 250 people down for Sunday and gave them a barbecue at his own expense. No one in the East could do any more for moving picture people."

Mr. Horkheimer admits the truth of the contention that Eastern studios have a greater number of good actors to pick from and can cast types easier; but this advantage is offset by the fact that the players in the West are usually more experienced before the camera. Good actors on the Pacific Coast never seek for work long. The many studios there are constantly in need of more talent. As for New York's foreign quarters, they are all beginning to show unmistakable signs of Americanization. These must be eliminated, if taken on the spot. It is simpler to build sets and use trained extras, of which the West has an army, for such scenes.

"In this connection," remarked Mr. Horkheimer in conclusion, "it is interesting to note that those big producers who have not yet located in the West are now negotiating for sites in or around Los Angeles. The business has become so specialized that several large realty operators devote themselves exclusively to finding suitable locations for new studios. We don't have to go two or three hours away for our mountains. They are in southern California's back yard, while the ocean borders the front. Although we have practically perpetual sunshine, the land of snow and ice is so close at hand that all of the Beach and London Alaskan stuff is put on right here.

"As for the charge that California climate is enervating, well all I can say is that the steady growth of the picture industry in this vicinity doesn't indicate it. As naturally as it is for the South to be the center of the cotton industry and Pittsburgh to be the ironmill hub, just so is Southern California the established home of the cinematographic activities of America. As a proof of this, I need but to cite that all of the real big American pictures have been made here. Pictures will continue to be made in other parts of the country, just as there are sporadic examples of all industries everywhere.

"But let any picture-goer compare the eastern and western screen productions as to settings, costumes, lighting effects, protography and the various other essential elements that enter into cinematography and nine out of ten will favor the western-made pictures. By this I do not mean the so-called western dramas featuring frontier life and cowboys, but the strong, red-blooded photoplays of everyday and present-day American life, such as 'Neal of the Navy,' which Balboa has been putting on. It would have been impossible to film this piece in New York or vicinity.

"Its the exteriors that go a large way to making up an impressive piece of dramatic photography, after you have a good plot. Remember that the best eastern productions have consisted principally of interiors. We can build them just as well in the West. But you can't move our great outdoors and sunshine east. Kipling wrote; 'For East is East and West is West and never the twain shall meet,' or words to that effect. Of course he wasn't thinking of the picture-making industry; but his basic thought applies, none the less."

MUTUAL GETS NOVELS

Many Adoptations of Popular Works in List of Productions Promised

The producing companies whose outputs make up the Mutual Programme have purchased recently the moving picture rights to a large number of novels by popular authors. The American Company now has in the course of production an adaptation of Lucia Chamberlain's novel, "The Other Side of the Door." Another adaptation which is to be put in production in the immediate future is "The End of the Road," taken from the play of H. Gratton Donnelly. May Allison and Harold Lockwood will be seen in the leading roles.

The Thanhouser Company will release soon on the Mutual Masterpiece programme an adaptation of "The Seventh Noon," written by Frederick Orrin Bartlett and "His Wife," founded on Charlotte Braeme's story called "My Poor Wife." Others of this author's stories which will be turned into pictures are "Lord Lisle's Daughter," "Love for a Day," and "John Bull's Daughter."

MUTUAL HAS WORLD SERIES FILM

The Mutual Company has purchased the official film of the World's Championship Baseball Series, made in co-operation with the National Commission, and it will be released in two reels next Monday. President Wilson, with Mrs. Galt, his fiancee, is an interesting feature of the picture.

RUTH BLAIR WITH FOX

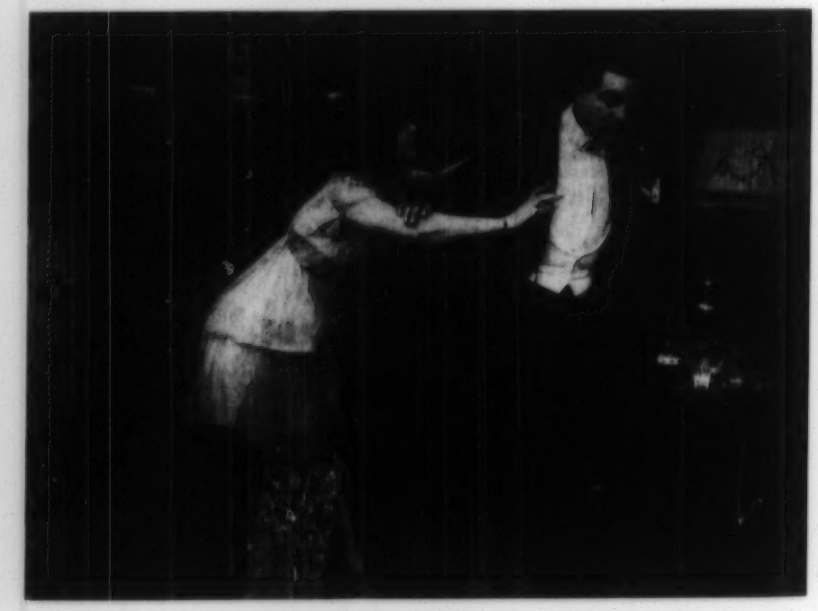
Pretty Star Engaged to Appear in Production of "The Fourth Estate"

Ruth Blair has again returned to the motion pictures after an engagement on the legitimate stage under the management of the Selwyn Company, and has been especially engaged by the Fox Company to play the leading role in "The Fourth Estate" under the direction of Frank Powell. Miss Blair left for Chicago last week for her new engagement. Her new role is a "sympathy" part.

Miss Blair is ideally suited to the part. She is tall and graceful, and has a wonderfully sympathetic face. Madame Ada Dow Currier, the famous dramatic coach who discovered and made Julia Marlowe, declares that Miss Blair is possessed of a remarkable emotional ability, and that some day she will make another Julia Marlowe. Madame Currier has taken an unusual interest in this young actress, and has been her dramatic teacher for some time.

HELEN HOLMES WITH MUTUAL

Helen Holmes and her director, J. P. McGowan, are now in the Mutual ranks, and the dare-devil screen player will soon be seen in a fifteen-chapter series. It is to be known as "The Girl and the Game" and will be produced by the Signal Film Corporation, of Santa Barbara, Cal. The first release is scheduled for December.



BEATRIZ MICHELENA SEEN IN A NEW ROLE.
In "The Unwritten Law," Now Being Staged by the California M. P. Corporation.

VERA SISSON.

Vera Sisson was torn between delight and regret when she started West with the Biograph players recently. In a way it was like "going home," for Miss Sisson, previous to joining the Biograph Company, was for close to two years leading woman with J. Warren Kerrigan's company at Universal City, Los Angeles. But in the five months that Miss Sisson has been with the Biograph Company she made many friends in the East and had just learned to like New York when the word came to journey to the Coast. "And the worst part of it," she said with the slight semblance of a pout as the train was about to start, "I can't be at the Hotel Astor on Nov. 20 when the Screen Club ball takes place."

KULEE FEATURE SHOWN

"How Molly Made Good" Scores at Metropolitan Opera House, Philadelphia

The initial Kulee feature production, "How Molly Made Good," was given its opening performance last week in two large cities and met with an enthusiastic reception. In Philadelphia it was shown at the Metropolitan Opera House and in Boston at the Hippodrome. Other openings in the best theaters of large cities are being planned.

"How Molly Made Good" introduces twelve prominent stage stars in intimate views of their home life in connection with an interesting dramatic story. We first meet Madame Fjorde, the celebrated singer of the Royal Opera, Berlin, on board ship and on her arrival in this country. We have Lulu Glaser, the celebrated singing comedienne, whose success in "Dolly Varden" made her name a household word. At her home we are introduced to her mother and are given a view of her domestic circle. We are then transported in rapid succession to the homes of Cyril Scott, Robert Edeson, Julian Eltinge, May Robson, Henrietta Crosman, Julia Dean, Leo Ditrichstein, Henry Kolker, Charles J. Ross, and Mabel Fenton.

MARGUERITE CLAYTON IN EAST

Marguerite Clayton, who is so well known as leading woman with "Broncho Billy"—G. M. Anderson—at Essanay's Western studio at Niles, Cal., now is at the Eastern studios at Chicago where she is taking leading parts. Miss Clayton, who is twenty-one years old, has been in motion-picture work but two and a half years, but rose rapidly from an extra girl to leads. She joined the Essanay company by answering an advertisement for a position. She is a girl of the western plains, having been born and raised in Ogden, Utah, where her father is a civil engineer.

Her first play with the Eastern company is "A Daughter of the City," a five-act feature, which is released on the V-L-S-E programme in December. Miss Clayton plays the lead, the part of a daughter of the city. E. H. Calvert plays the leading masculine role, that of the wealthy business man, who has become a vulture. The hero role is taken by John Junior, well known for years on the speaking stage.

DALY LIKES LATEST FILM

As Arnold Daly looked at the finished print of "The Menace of the Mute," his second Gold Rooster play, he remarked that the picture made him think of the advertising slogan used in connection with a certain product, "more than a little better." "This picture," he said, "is a distinct advance on my first, 'An Affair of Three Nations.' If I can continue to improve that way with each picture I shall be well pleased." "The Menace of the Mute" has a strong cast, including besides Mr. Daly, Sheldon Lewis, Louise Rutter, Charles Laite, Martin Sabine, and Wm. Harrigan. It will be released Nov. 5.

ORGANIZE NEWS FORCES

Preparations Being Made for Paramount's Forthcoming News Pictorial

The departure for the Balkans of Donald C. Thompson, the camera correspondent who helped to take the Chicago *Tribune* European War pictures, marked the firing of the first gun in the establishing of Paramount Newspictures. The installation of a news-ticker in the office of Walter E. Green, who is in charge of the Paramount News Weekly, which makes its initial appearance this week, marked the second.

"Paramount Newspictures," said Mr. Green, "will truly be all that the name implies. They will contain the news of the world in pictures; current events, science, sports, fashions, household economics, and anything in which there is public interest. Paramount Newspictures will be edited in an advisory capacity by men of national reputation in the publishing world. It will be departmentized, and each department will be in charge of a competent authority on the subjects under discussion. In addition to the national-service, Paramount Newspictures will have a local feature which will greatly enhance their value in every locality. Through arrangements with the Paramount exchanges and with one of the largest and most important news-gathering associations in the world, a camera man will be located at each office, and he, in turn, will be constantly out procuring up-to-date, live, local news."

PATRONS VOTE FOR HIGH PRICES

Richard McKenney, manager of the Peabody Theater, Peabody, Mass., feared to raise his prices in order to provide his patrons with better features, so he appealed to Manager Balsden, of the Boston V.-L.-S.-E. office for co-operation.

Mr. Balsden suggested to Mr. McKenney that he try one Big Four feature, and after showing it, throw upon the screen, a slide advising the audience that this company's productions involve a greater expenditure than was customary, and that he would have to raise the price of admission if he continued showing them. The patrons were to be the deciding factor of the future policy of the house. If they approved of the increased admission, they were to indicate their approval by applause. Mr. McKenney used the suggestion, and subsequently advised Mr. Baldsden that from the hearty round of applause received the audience was unmistakably in favor of first grade pictures at advanced prices. Mr. McKenney is the second exhibitor in Mr. Baldsden's territory who has made a success of this plan.

"PROHIBITION" FOR CAMPAIGN

PHILADELPHIA (*Special*).—At the private showing of "Prohibition" given to some two hundred clergymen and others interested in anti-saloon propaganda Friday morning in the Ridge Avenue Theater, Rev. Homer W. Tope of the Anti-Saloon League and associates made tentative arrangements with the film company for bookings throughout the State. "Prohibition" is a melodramatic photoplay in a prologue and five acts written by Hal Reid. W. J. Bryan, Secretary of the Navy Josephus Daniels, Senator R. Pearson Hobson and half a dozen United States senators appear in the prologue and following scenes.

John Wanamaker was represented at Friday's exhibition by his secretary, F. Babcock, who expressed himself as interested in "Prohibition" as propaganda and entertainment. It will probably be shown in the several churches and Sunday schools in which Mr. Wanamaker is interested.

FREULER BUYS AITKEN STOCK

A final step in the realignment of forces in the Mutual Film Corporation is indicated in the announcement made during the week of the purchase of $720,000 of the stock of the corporation by John R. Freuler, president of the concern. The stock acquired by Mr. Freuler in this deal was that held by H. E. Aitken, former president of the Mutual, and by the Majestic Motion Picture Company and the Reliance Motion Picture Corporation. This constitutes an important addition to the Freuler holdings in Mutual stock. It is a financial sequel to the operations which culminated in the election of Mr. Freuler to the presidency of the corporation succeeding Mr. Aitken in June.

PATHE OFFERS "KING'S GAME"

Arnold Daly will produce for Pathe's Gold Rooster programme George Brackett Seitz's Broadway success, "The King's Game," in which William A. Brady presented James K. Hackett for a couple of seasons. Mr. Daly has secured for his cast Pearl White, George Probert, Sheldon Lewis, Stanley Dark, and Martin Sabine.

This picture marks Miss White's return to pictures after a long vacation, which began with the ending of "The Romance of Elaine."

"THE WEAVERS" FOR PATHE

Donald Mackenzie, having finished his Gold Rooster play, "Mary's Lamb," the Broadway success written by Richard Carle, has been given by Pathe Gilbert Parker's novel, "The Weavers," as his next picture. "The Weavers" has been remarkably successful as a novel and in the opinion of competent judges contains great material for a picture. Mr. Mackenzie is now selecting his cast and will probably begin active work within a day or two.

Selig

"A THING OR TWO IN MOVIES"

"A Thing Or Two in Movies" is fourth in the series "The Chronicles of Bloom Center" which has proven so popular. All the rural types which have previously disported in these comedies will be seen in this latest production released in two reels on Monday, Nov. 22d.

OTHER BOX OFFICE WINNERS

"The Impersonation of Tom"
A Selig one reel Western drama with Tom Mix. Released Tuesday, November 23rd.

"Young Love"
A Selig drama in one reel with true heart interest. Released Saturday, November 27th.

BOOK "SWEET ALYSSUM"
A Red Seal Play

Adapted for photoplay purposes by Gilson Willets from Charles Major's wonderful story, "Sweet Alyssum" features Tyrone Power, supported by Kathlyn Williams, Edith Johnson and Wheeler Oakman. Released through V. L. S. E.

SELIG POLYSCOPE CO., CHICAGO

S

MUTUAL PROGRAM

No Extra Charge for This

Rialto Star Feature

Grace Valentine

THE BROADWAY FAVORITE IN

"The New Adam and Eve"

DIRECTOR RICHARD GARRICK

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UNIVERSAL FILMS
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EDISON COMPANY

FEATURE FILMS OF THE WEEK

"The Cowardly Way" An Equitable Feature Offering—Tyrone Power the Star in "Sweet Alyssum"—"The Masqueraders" Produced for Screen—Kalem's New Series, "Stingaree" Makes Its Bow

"THE COWARDLY WAY"

A Five-Part Original Drama Written by Mark Edmund Jones and Featuring Florence Reed. Produced by the Equitable Motion Pictures Corporation, Under the Direction of John Ince, for Release Nov. 15.

Eunice Fielding ..... Florence Reed
Marjorie Harcourt ..... Isabel MacGregor
Jack Harcourt ..... Bennett Southard
Bob Fisher ..... Ferdinand Jidmarsch
Nance St. Germain ..... Maud Hill

The ideas concerning a state of existence after life on this earth has ceased are so numerous and so varied that an attempt to picture such a state must be limited to the individual imagination of the author, and as there are no empiric facts upon which he can base his conclusions, the moral which he is endeavoring to point must irretrievably lose much of its value. Furthermore, there is always an atmosphere of artificiality about an offering of this kind that further detracts from its value. Marc Edmund Jones has endeavored to point a moral and teach a lesson against the futility of self-destruction, but his sermon is as useless as most sermons, because of the personal equation behind it.

Admiration must be expressed for the exceedingly capable manner in which the picture has been produced. It contains some of the best double exposure and superimposed photography that the screen has ever witnessed. The immateriality and transparency of the disembodied spirit shapes was extremely well executed and a perfect illusion.

The action drags deplorably at times, especially in the first three reels, which are utilized almost wholly for introductory purposes and it is not until the latter part of the third reel that the real theme of the story is ascertained. It would seem as if these introductory phases could have been presented with greater brevity and with greater interest. It is faulty construction when an author finds it necessary to use more than half of his space to properly introduce his characters and his theme. Florence Reed in the leading role gave an able interpretation of a part that was wholly lacking in sympathy and did it in a manner that left little to be desired. The supporting cast was strong and capable.

The spoiled daughter of a wealthy father marries a young society man of her set and all goes well until he meets with business difficulties and the resultant shortage of money. Through the machinations of a former partner he believes that he is ruined and when he tells his wife of their changed conditions she commits suicide rather than undergo poverty. The setting then jumps to the spirit world and her spirit is shown expiating its sin. She is first shown her husband, made insane as a result of her act, the love affair of her sister-in-law broken up, the spirit of her unborn child. Then she is told how she can finally attain salvation. She first rights the love affair, the spirit of her unborn child is transferred to the body of her sister-in-law's baby. Her insane husband is clairaudient and can both see and talk with her, and her final act of expiation is to return his sanity to him, which renders her invisible to him and forces her to wander in oblivion for a long period of years before she can again return to earth to begin a new life with the added handicap of the mistakes incurred in the old one. E.

"SWEET ALYSSUM"

A Five-Part Adaptation of Charles Major's Novel of the Same Name Featuring Kathlyn Williams and Tyrone Power. Produced by the Selig Company under the Direction of Colin Campbell for Release on the V.-L.-S.-E. Programme, Nov. 15.

Roanoke Brooks ..... Tyrone Power
Daisy Brooks ..... Kathlyn Williams
Sweet Alyssum ..... Edith Johnson
Wynne Garian ..... Wheeler Oakman
Robert Garian ..... Frank Clark
Thurlow ..... Harry Lonsdale
The Baby ..... Gene Frazer

Quite the most delightful feature of this offering is the acting of Tyrone Power. He has a mastery of characterization that is only achieved by years of conscientious study and hard work. He is the finished capable actor who by the strength of his personality and the mastery of his art dominates any part in which he may be cast. In this production he has been given what under ordinary conditions would be called a minor part yet he has so handled it, so presented it, that it automatically becomes the leading part. His effects are achieved with so little effort, the raising or lowering of an eyebrow, the turning up or down of a corner of the mouth, conveys a world of meaning when handled by this master of facial expression. It is unfortunate that he has not been given a vehicle more worthy of his efforts and his art.

Kathlyn Williams in the supporting role was her usual pleasing and delightful self and gave an interpretation of a role that called for much good acting in a thoroughly capable manner. Edith Johnson was sweet and charming in the juvenile role and Wheeler Oakman pleased as the young lover. Colin Campbell, the director, staged the picture in an able and comprehensive manner. His settings and locations were well chosen and his stage effects well conceived.

The story is very melodramatic, replete with all that the moralists label evil, but with virtue triumphant in the end. It could better have been told in three reels than in five. Roanoke Brooks, the night watchman in a factory, hoards all his earnings that his baby daughter may have all the advantages of life. His wife, young, and pretty, and frivolous, is tempted by his employer to enter upon the primrose path and her double life is shown in great detail. At last Brooks learns the truth and in a fit of murderous rage sets out to kill. His wife shoots herself first and her paramour falls out of a window and breaks his neck. Brooks takes his baby daughter and leaves town settling on a farm in the West. Wynne Garian, the son of the man who ruined Brooks's life, is forced to flee from the East on account of a plot engineered by his wife and the cashier of the bank where he is employed, whereby it is made to appear that Garian has stolen large funds from the bank. He falls in love with Sweet Alyssum and marries her. Later Thurlow, the crooked bank cashier arrives in the town and accuses Garian of being a defaulter and a bigamist. Brooks again sets out to kill but Sweet Alyssum places her baby between her father's rifle and her husband and he is forced to shoot in the air. Then in order to save her husband from the charge of bigamy she denies that they were ever married. A telegram to the district attorney of New York soon straightens matters out and while Brooks gathers his daughter and her husband in his arms Thurlow is led away to custody. E.

PAULINE FREDERICK IS SEEN ON THE SCREEN ONCE MORE.
In the Famous Players' Production of "Bella Donna."

"THE MASQUERADERS"

A Five-Part Adaptation of Henry Arthur Jones's Drama of the Same Name Featuring Hazel Dawn. Produced by the Famous Players Under the Direction of James Kirkwood for Release on the Paramount Programme Oct. 31.

Dulcie Larondie ..... Hazel Dawn
David Remon ..... Elliot Dexter
Sir Brice Skene ..... Frank Losee
Monty Lushington ..... Norman Tharp
Lady Gradover ..... Ida Darling
Clarice ..... Evelyn Farris
Helen Larondie ..... Nina Lindsey
Eddie Remon ..... Charles Bryant
Landlord ..... Russell Bassett

The artistic euphemism of Hazel Dawn is quite the saving grace of this production for though it has been adapted from a well known drama by a well known author it does not contain the component parts of a good picture. The story is extremely slight and the action so slow at times that it almost stops. The theme develops very slowly and the picture has passed the half way mark before one is really sure what it is all about. It has been beautifully and elaborately staged with some wonderfully clear and distinct photography. James Kirkwood has achieved some artistic and extremely beautiful effects and has used the remarkable beauty of his star with telling effect. One scene showing her coming from a dark room into the bright sunlight made a picture whose beauty it will be hard to surpass. The weakness of the play itself is compensated for in the artistic symphony of Hazel Dawn. Beautiful of feature, beautiful of form, beautiful of expression, beautiful of movement and gesture, the personification of grace, she recompenses for the lack of interest in the play itself. It was a pleasure to watch her slightest movement, a privilege to be leavened by the brightness and cheerfulness of her smile.

The supporting cast was well selected. Elliot Dexter in the supporting role was pleasing at all times and Frank Losee as Sir Brice Skene again proved his ability as a capable actor. One of the best characterizations of the production was given by Charles Bryant in the minor part of Eddie Remon as a half witted boy. The balance of the cast handled minor parts well.

The story deals with a young gentlewoman in reduced circumstances who forsakes love and marries a wealthy man only to find that social position, money and fine clothes have little weight in the balance of life when placed against love. After many bitter experiences she finally achieves love and happiness. E.

"STINGAREE"

"An Enemy of Mankind," the initial two-reel installment of Kalem's latest series, "Stingaree," was shown to the trade paper representatives last week. The series is to be released in twelve weekly episodes, each of two-reel lengths, and each a distinct story, though carrying the main characters. E. W. Hornung's thrilling stories have been adapted for the screen by Joseph F. Poland. True Boardman is seen in the principal role, with a strong supporting cast which includes William Brunton and Ollie Kirkby.

Kalem has trespassed precedent with good effect in the initial installment. Instead of starting abruptly with one of the Hornung stories, it has been deemed wise to write an original scenario which will effectually introduce the fiction characters to screen patrons. It is promised that the last episode of the series will also be from an original script which will in turn end the series in a manner suitable for screen production.

The initial installment tells of a young Englishman who accidentally shoots a man with whom he is known to have quarreled. The unruly younger brother who was the cause of the quarrel asserts that he will declare that the shooting was premeditated. With various other circumstances against him, the elder brother sees that he will never be able to make any one believe that he did not shoot the man intentionally, so he embarks for Australia. He is seen in his first hold-up, following which he leaves a note which introduces him as "an enemy to mankind." Events are now prepared for the episodes told by the creator of "Raffles," which will be related in the following installments.

The staging and direction of the picture, handled by James W. Horne, is most excellently done. The cast, as has been said, is capable. The initial episode is released Nov. 24. B.

NEW TRIANGLE BILL

Thomas H. Ince has an absorbingly-interesting picture on the Triangle bill at the Knickerbocker Theater for the week commencing Nov. 10 called "Aloha Oe," featuring Willard Mack and Enid Markey. It is reminiscent of "The Bird of Paradise," in which Laurette Taylor created such a well-deserved success on the legitimate stage several seasons ago, and is replete with the beautiful scenery and the soft alluring atmosphere of the Southern Pacific. Lillian Gish and Rozsika Dolly are featured in the D. W. Griffith production, a beautifully-produced exposition of the old familiar double triangle, while the Mack Sennett contribution consists of one very amusing comedy, featuring Raymond Hitchcock and Roscoe Arbuckle, called "The Village Scandal," and another two-part comedy called "A Janitor's Wife's Temptation," in which Fred Mace has the leading role.

By far the most interesting and absorb-picture on the programme, however, is the Ince offering. It contains all of the component parts of a good moving-picture play, a good story, plenty of action, capable acting, and the incidentals of beautiful scenery, clear, distinct, artistic photography and realistic staging. Perhaps it is the staging and directing of the picture that calls forth the most favorable and enthusiastic comment, although the acting of Willard Mack would run it a close second for first honors. The scene showing the storm at sea with the rain beating down in torrents, the schooner rolling so that her lee rail and her plunging bow clipped the tops off the waves, the swinging main boom banging from port to starboard with every lurch of the doomed vessel, the crew running up the ratlines to get the sail off from her, was probably one of the best bits of realism that was ever shown on the screen. The scenes showing the erupting volcano and the rescue of the native princess from the path of the burning lava were also extremely well handled, as were the scenes in the native village. Willard Mack in the leading role gave one of the best characterizations that the screen has ever witnessed. In the courtroom scenes he was immense, and later, as the derelict beachcomber, handled a difficult part in a most able and comprehensive manner. Enid Markey, in the leading feminine role, used her beautiful eyes and attractive smile with telling effect, and though only given one scene in which she had a chance to act, seized that one chance with avidity. Margaret Thompson pleased in the minor role of a young society girl. Others in the cast were Frank Borzage, J. Frank Burke and J. Barney Sherry. The story is strong and has been well handled. A young lawyer suffers a nervous breakdown after successfully conducting a trying murder case and mysteriously disappears. Later he is shown aboard a schooner bound for the South Pacific, and when the vessel is wrecked becomes a beachcomber on one of the small islands of the Polynesian group. There he is successful in rescuing the daughter of the native chief, who has been offered as a sacrifice to the Fire God supposed to live in a volcano, from her horrible fate, and she, thinking that he is the son of the God, keeps him in the village. All this time his brain has been disordered as a result of alcohol and when he suddenly comes to his senses his old life calls to him. He returns to civilization to find that his best friend has just married his fiancee and, remembering the delightful lotus-eating life of the South Seas, returns to his native sweetheart. The picture teems with a wealth of beautiful scenery and most excellent photography.

"The Lily and the Rose," the name of the Griffith production, was produced under the direction of Paul Powell, and though it was beautifully staged and replete with the superexcellent Griffith photography, still when all is said and done it only served as a vehicle for the sweet and pensive beauty of Lillian Gish. The story has to do with the old, old double triangle, and though we are free to admit it was the best offering of this kind that we have ever witnessed, still the plot is so very, very old that, irrespective of the beautiful manner in which it was produced and the added attraction of the delightful little Griffith touches, it was rather tiresome. But as long as there is a stage and as long as there is a moving picture these domestic dramas will be produced, for the public seems to enjoy them, and when all is said and done they are the ones for whom theatrical entertainment is created. Lillian Gish in the leading role was pleasing at all times. She was most ably supported by Wilfred Lucas, Rozsika Dolly, Lyola O'Connor, Cora Drew, Mary Alden, Elmer Clifton, and William Hinckley. The story tells of a wealthy man about town who falls in love with and marries a sweet, unsophisticated little country girl. Soon tiring of her, he devotes all his time to a celebrated dancer. The young wife leaves him and returns to her home. Later the dancer is untrue, and when the husband receives a note from his wife saying that she has applied for a divorce, he realizes the failure that he has made of his life and commits suicide. After several years the young wife marries her country sweetheart and the usual happy ending follows.

The Keystone comedy featuring Raymond Hitchcock is very funny called "The Village Scandal" and staged under the direction of Roscoe Arbuckle. It contains practically no plot or story, but is just a succession of very amusing incidents. It is also remarkable for the fact that it shows the vast contrast between what may be called moving picture humor and that of the legitimate stage. Roscoe Arbuckle is funny but he achieves his laughs with an awful effort, while Raymond Hitchcock obtains the same result with an ease and "savoire faire" that is delightful to witness. The other Keystone comedy, "A Janitor's Wife's Temptation," featuring Fred Mace was produced under the direction of Del Henderson and contains some very amusing incidents. E.

PATHÉ'S NEW SERIES WHO'S GUILTY?

featuring
EMMY WEHLEN
and
HOWARD ESTABROOK

stories by MRS. WILSON WOODROW

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• NEW YORK •

San Rafael, Cal., Oct. 29, 1915

Gentlemen:

A
Few
Days
Ago

We mailed you an order for advertising in an early issue of your magazine. Supplementing our communication of that time, we think that you might be interested to know that we are contemplating a rather extensive advertising campaign this winter, concentrated in those magazines and journals which we consider most effective in the motion picture trade and YOUR PUBLICATION IS INCLUDED IN THE LIST SELECTED.

Our choice has been directed entirely by results obtained through your medium in the past.

At present, as you have already learned from our copy, we are engaged in producing "The Unwritten Law" on a very elaborate scale. This will soon be ready for release. Immediately following it, we shall film "The Woman Who Dared" by Mrs. C. N. Williamson, and after that we have several other copyrights of like fame for production.

Thanking you for past favors, and again expressing our appreciation of same, we are

Yours very truly,

California Motion Picture Corporation,
Alex. E. Beyfuss, Gen. Mgr.

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TRIANGLE IN ST. LOUIS

The Consolidated Theaters Company has just completed negotiations with the Triangle Film Corporation by which the Griffith-Ince-Sennett productions will be run at the King's Theater, St. Louis, at prices ranging from twenty-five cents to a dollar. It is said that another record price was paid by the Missourians for the Triangle franchise.

J. SEARLE DAWLEY is more or less accustomed to temperament in an actor, but he draws the line at this display of individual idiosyncrasies in a mule. Consequently, when Sally Ann, a mule, started to show a little mulish temperament in the filming of "Still Waters," the Famous Players' production featuring Marguerite Clark, Sally Ann was treated to a little mild persuasion in the form of sole leather.

MARY PICKFORD has become so attached to the little Japanese baby which she used in the taking of the Famous Players' production of "Madame Butterfly" that she did not want to return it to its mother when the picture was finished.

ROLLIN S. STURGEON directing the Western Vitagraph company has gone to the Mojave Desert for the purpose of taking several scenes in the forthcoming production called "The Flower of the Desert." Mary Anderson and William Duncan will have the leading roles.

WORLD FILM CONVENTION

Executives and Sales and Division Managers Hold Sessions in Chicago

The convention of the heads of the World Film and the Equitable Motion Pictures Corporation's sales and division managers and department heads, convened at Chicago Monday, Nov. 1, and adjourned Thursday, Nov. 4, after four highly interesting days, during which time twelve sessions were held, ranging in duration from three to six hours.

Monday morning the convention assembled with Lewis J. Selznick and Arthur H. Spiegel occupying chairman and vice-chairman seats. Mr. Selznick addressed the gathering using as his theme co-operation and efficiency. Primarily the convention was held to acquaint the World Film road men with the Equitable activities, past and forthcoming. During the convention on Monday Assistant General Manager Harry C. Drum, of World Film, appointed twenty-four of the forty-eight visiting salesmen and branch managers to act as exhibitors and the remaining twenty-four to act as salesmen, and for five hours the two sides debated on the strength and weaknesses of the World Films and Equitable pictures.

Tuesday's session convened at 10 A.M. and President Arthur H. Spiegel, of the Equitable addressed the gathering. In the afternoon Harry L. Reichenbach, of the Equitable Corporation, addressed the visitors on advertising and publicity.

All day Wednesday was given over to the sales and division managers of the World Film, when a remarkable book on salesmanship, compiled by Harry C. Drum, was thoroughly gone over in every detail. The book consisted of 155 pages of closely written material and has, practically, a course in salesmanship.

A banquet was tendered the employees by General Manager Selznick of the World Film and President Spiegel of the Equitable Corporation at the Hotel La Salle Wednesday night at 7.30, at which Mayor Thompson of Chicago welcomed the visiting film men in the name of Chicago.

WORK ON "WHO'S GUILTY" PROGRESSES

The production of Pathe's new series, "Who's Guilty?" is under full swing at the Arrow Film Corporation Studios in Yonkers. Howell Hansel, director-in-chief, is having his hands full, for in one week he has screened three big mob scenes in as many different sets.

A great star in a big feature is not an unusual thing in pictures, but two great stars of the stage, such as Emmy Wehlen and Howard Estabrook appearing in two-reel pictures is such a novelty as to require comment. Miss Wehlen, who was secured by the Arrow Film Corporation through the courtesy of Metro Pictures Corporation, has had to renew acquaintance with a riding habit and a side saddle all this past week. In England she is known as a daring rider to hounds, but in this country she has had no chance as an equestrienne until she took up her "Who's Guilty?" work. She is a real rider, not of the park path type, but of the broad fields and high jump sort. Howard Estabrook, her co-star, is having the time of his life and takes to his picture work like a duck to water.

Mr. Hansel did something new last week when he took a number of scenes in City Judge Beall's court room in Yonkers. The judge not only consented to the use of the court room for these scenes, but also agreed to sit on the bench for Mr. Hansel while they were being taken. All the real court attendants also served as members of the cast for the time being.

In addition to this "coup," Mr. Hansel secured the use of Samuel Untermyer's magnificent Yonkers estate, "Greystone," for most of the exterior scenes in "Dross and Diamonds," the first episode of "Who's Guilty?" to be released. Mr. Untermyer willingly consented to have some hundreds of men and women overrun his fine lawns for the better part of a week.

CUTTING AND ALLIED ARTS

(*Continued from page* 24)

ample, where a man is being struck on the head. If this scene is trimmed carelessly, the blow may either fall short or it may be made plainly evident that the blow is a fake one.

"The film sub-title is a vital portion of the completed photoplay. Personally, I believe that the fewer the sub-titles, the more artistic the film production. Sub-titles at the best are explanatory material. They are supposed to make the story clearer and more comprehensive. The better written the scenario, the more carefully produced the film play, the less need for sub-titles. Those film plays which carry forward the story in a clear manner, with the need of only a few sub-titles, are the best productions.

"Sub-titles cannot be hastily written. They require thought, and should be revised over and over again until they are brief and yet comprehensive.

"The Selig Company pays careful attention to the sub-title. We view every film released several times, holding weekly conferences, when we carefully review the productions with an endeavor toward improvement. A list of all sub-titles for every photoplay is made out, and these are carefully gone over and edited by three or four individuals, and the approved result appears on the screen. In comedy productions, the sub-title is of even more importance. I have known many a comedy film to be saved by original, cleverly written sub-titles."

TRIANGLE SERVICE STARTS

Close to Three Hundred Theatres Showing the Griffith-Ince-Sennett Pictures

Triangle film service throughout the country started Sunday, Nov. 7, to 265 exhibitors. These included many of the leading theaters in the large cities, among them the Auditorium in Baltimore, the Jake Wells houses in Norfolk and Richmond, the Hexter houses in Cleveland, the American in St. Louis, the Ascher, Andrews and Bartelson in Chicago, the Dusenberry house in Columbus, the Walnut Street in Louisville, the Hulsey houses in Texas, the Isis in Denver, the Clune houses in California, the Jensen houses in the Pacific Northwest, and many score Eastern theaters too numerous to recapitulate.

The films will have an extraordinary showing in Greater New York. A. L. Shakmann has been advertising them in the New York dailies for the Eighty-first Street Theater, which will combine Triangle features with several acts of vaudeville. B. F. Moss, Picker and Bennett, and the Classic are other Manhattan or Bronx exhibitors to show the Triangle, while in Brooklyn W. H. Kemble had a very successful first week at the Triangle Theater and followed it up with the second week's programme Monday, Nov. 8. The policy of Triangle Film Corporation is to aid the exhibitor in every manner. By means of the model theaters—the Knickerbocker in New York; the Studebaker, Chicago, and the Chestnut Street Opera House, Philadelphia—the goods are displayed on the counter, so to speak, and the exhibitor can learn for himself the best means of their individual exploitation.

Releases of Nov. 7 were Douglas Fairbanks in "The Lamb," Dustin Farnum in "The Iron Strain," Raymond Hitchcock in "My Valet," and Charles Murray in "A Game Old Knight." Many of the large theaters will show the whole bill twice a day as at the Knickerbocker. Others will show three or four times a day, splitting the service with the Griffith feature and a Keystone the first half of the week and an Ince feature and a Keystone the second half. Next Sunday, Nov. 14, Triangle houses throughout the country will present the great Keenan picture, "The Coward"; "Old Heidelberg," Eddie Foy in "A Favorite Fool," and Roscoe Arbuckle in "Fickle Fatty's Fall," the latter being one of the very best of the new series—Keystones.

AID ACTORS' FUND

Cooperation of Picture Men Secured to Aid Million Dollar Campaign

A most important step in the Million Dollar Campaign for the Actors' Fund of America has been consummated when the help of the motion pictures interests of the United States was enlisted last week. It was announced at the headquarters of the committee in charge of the campaign, presided over by Dr. William C. O'Donnell and Mrs. Florence R. O'Neil, that Samuel Goldfish, executive head of the Lasky Feature Play Company, had accepted the chairmanship of a special committee restricted to the motion picture industry to assist in raising the million dollars to put the Actors' Home on a sure foundation and assure the permanency of this very worthy charity.

Mr. Goldfish will organize a general committee on which will be representatives of the leading producing and distributing organizations of the country. This committee will concentrate its energies towards showing the motion picture performers and those closely related to the profession the acute need of responding to the actors' fund. The headquarters of the committee will be in New York, but Jesse L. Lasky is expected to supplement the work by organizing the 10,000 motion picture players in and around Los Angeles.

The work of Mr. Goldfish and Mr. Lasky will be the easier for the fact that so many of the legitimate actors and actresses have gone into the films this season. Motion pictures have often been accused of having done more to make the actors' home a necessity than any other factor, but they appear to have evened the score by their present voluntary offer to help. It is expected a large sum will be realized for the fund through this method.

THE FAIR ANNA STARTS

Anna Held Departs Amid Throng of Admirers and Newspaper Men for Coast

With a farewell kiss directed toward Broadway, motion picture and newspaper photographers snapping her picture and a host of friends bidding her good-by, Anna Held boarded her special car attached to the Twentieth Century Limited at the Grand Central Station, New York, and bound for Los Angeles, where the French comedienne will make her motion picture debut at the Morosco-Paramount studios.

Just before boarding her car Miss Held said: "I can hardly wait until I get to the studios. I have heard so much about these wonderful motion pictures and have seen such marvelous things on the screen that now it really surprises me when I think that I have kept away from this new field so long. I have brought over a collection of new gowns which I will wear in the motion picture and which represents an outlay of a fortune. Besides my new gowns I have brought over a $25,000 Russian sable coat and a $20,000 Ermine cloak. Outside of its other qualities I think you will find my film a fashion bazaar, as these clothes which I have brought to this country cannot be duplicated here and are just fresh from my modiste in Paris."

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES, CAL. (*Special*).—The grand masque ball, held under the direction of Charlie Murray at the Shrine Auditorium on the night of Oct. 28, proved to be a great success. The auditorium was crowded and many of the well-known stars and celebrities in the film world were to be seen in attendance. The big show opened with a regular old time "Lew Dockstader" minstrel performance in which DeWolf Hopper, Kolb and Dill, Sam Bernard, Willie Collier and many other comedians took part. Blanche Ring, Valeska Suratt, Lillian Lorraine and other favorites were seen to advantage in the impromptu cabaret. Mayor Sebastian led the grand march. Charlie Chaplin led the band (old stuff, but still amusing). The Keystone Quartette serenaded Big Bill Jones with regular barber shop minors, and the prize one-step was won by Al Hill and Caroline Roenbeck. Perhaps the most amusing incident of the evening, however, was the private run given by Brother Jessen of the *M. P. News*. The scenario called for the star to make a hair-breadth escape in front of a street car. Upon the signal from the director our brother scribe dashed madly down Broadway on his way to the ball. Sad to relate something went wrong either with his machine, the director or the conductor of the car, for the vehicle of the Pacific Electric Railway absolutely refused to get out of the way of Brother Jessen's big powerful machine (?). Evidently a forty-five-round bout must have taken place and judging from the way our hero got busy with his monkey wrench, not to mention the appearance of the big racing machine (?), it looked as if the representative of the P. E. must have gained the decision. Brother Jessen was not to be scooped, however, and the last we saw of him was when he was trying to make up for lost time by using the wireless. Guess that check will look pretty slim for the next few months "Red," but don't be discouraged, the "Scream Club" is going to organize a benevolent department.

Edna Goodrich, the Lasky star, is voicing a demand that she be permitted to see some of the glorious California sunshine. At present Miss Goodrich is working under the direction of Cecil B. DeMille from eight in the evening until two in the morning, and must necessarily sleep most of the day. Mr. DeMille is directing Fannie Ward during the sunlight hours.

Thomas A. Edison, the veteran inventor, recently laid the cornerstone of the new artificial light studio which the Universal Film Manufacturing company is constructing at their Pacific Coast studios. Arrangements for the ceremony had been made some weeks ago and everything was in readiness for the famous inventor when he arrived. The new studio is being constructed in anticipation of the rainy season and will raise the stage space at the picture city to an area between three and one-half and four acres in extent.

Willie Collier recently arrived in Los Angeles thoroughly fatigued from a long journey across the continent but glad to be in the land of sunshine. After a short rest he will take part in a rehearsal for a Triangle-Keystone comedy under the direction of Mack Sennett. By the way, this is Collier's first appearance before the camera. We expect great things, Willie.

Orrin Johnson, the well-known actor, at present under contract with the Fine Arts Film Company, has actively started on his dual role characterization in "The Prince of Power."

Wycliffe A. Hill, former editor of the *Movie Magazine*, has promoted the "United Motion Picture Company," a newly organized corporation. Mr. Hill advises that the company is fully financed and that they have purchased the ground one block north of the Keystone Company in Edendale, Cal. The company contemplates producing one and two-reel pictures and intends to manufacture picture cameras and projecting machines for home use. Best wishes for success, "Fat."

Henry Otto, formerly with the American Company and at present on the directors' staff of the Universal Company, gave a dinner to a number of his old friends from Santa Barbara on the evening of Oct. 31 at Santa Cruz Island. According to all reports it was *some* dinner.

A printing press has been added to the equipment of the Lasky studio, and now the literary inclined are working on a weekly newspaper to be known as the *Lasky Leader*. We understand that it will be confined to studio distribution. Needless to state we anxiously await the first edition. Wonder why some live wire don't start a paper for the "Extras." The want ads ought to make him rich.

The film drama, "Cross Currents," starring Helen Ware, at the Fine Arts Film studio, is nearing completion and Miss Ware contemplates returning to New York in the near future.

In the production of "A Man, a Maid and a Liar," Cleo Madison, director and leading woman at the Universal City studios, was recently injured in a scene of the film. A fall from a treacherous position resulted in cuts about the head and face so serious as to cause her removal to a Los Angeles hospital. It will be several days before she will be able to return to her work.

Two new additions to the Ince-Triangle bureau have been made by Thomas H. Ince, in the persons of Frank Tennahill and James Montgomery. Tennahill will best be remembered, perhaps, for his long affiliation with Gus Hill productions on the legitimate stage. Montgomery is famed as the author of "Ready Money," the Broadway success.

Work on the erection of the big New York Stock Exchange set at the new Culver City studios, being constructed by Producer Thomas H. Ince, is progressing so favorably that it will soon be ready for occupancy. It is to be used for most of the forceful scenes in the current Ince-Triangle feature, in which H. B. Warner, of "Alias Jimmy Valentine" fame, is appearing under the direction of Charles Swickard.

Rhea Mitchell, formerly with the New York Picture Company, has joined the forces of the Fine Arts Film Company and will be seen in the support of De Wolf Hopper in "Don Quixote."

By the way, we see that our old friends, Jack Connolly and George French, have given up their detective agency—Jack having been promoted to Dick Stanton's company. All the waiters down at Venice look sad, for the office has been given up and the famous Hawshore and Doc will no longer tell them how it should be done. Of course, they say "Chickens come home to roost"—but then Jack never did like chickens (?) and as for George—well he is married.

"Jim Bludsoe," the popular John Hay poem, which was dramatized and played by Robert Hilliard successfully for three seasons, has been purchased by the Fine Arts Film Company—that is the film rights. No announcement has as yet been made as to who will play the title character, which Robert Hilliard made famous.

No more will the members of the Lasky company be forced to romp with the festive gas stove during the cold mornings. A complete heating plant is being installed in the basement of the new laboratory and soon the artists can sit in their dressing rooms and listen to the merry clank of the steam radiator.

With the screen version of George Ade's play "Father and the Boys" practically completed, Digby Bell, who plays the role of father in the production, is making arrangements to leave for the East. Joseph De Grasse's work in the production of this feature is regarded as very fast.

Ed. J. Le Saint is busy on the second installment of the serial "The Journal of Lord John," featuring William Garwood and with Stella Razeto heading the supporting cast.

The Vitagraph Company's box party was one of the features of the Ocean Park Life Savers' ball recently. Everyone turned out in full regalia and all had a jolly time.

A pre-view of the "Penitents," the Fine Arts Film drama based on a theme dealing with a body of religious fanatics bearing the same name, is soon to be given for the benefit of the priests of Los Angeles, and their opinion will be solicited.

Charles O. Bauman, secretary of the recently-formed Triangle organization, and Eugene H. Allen, business manager of the New York Motion Picture Corporation, were recent visitors at the Hollywood Fine Arts studio. Both gentlemen were the guests of Mr. Griffith. Mr. Bauman is a recent arrival from the East and reports great progress for the Triangle throughout the country.

Lloyd Carleton, former Selig and Lubin producer, has joined the Universal forces at their West Coast studio where he is to direct the action of Hobart Bosworth in the production of five-reel Universal features. His first production will be a screen version of Bret Harte's play "Two Men of Sandy Bar."

Rollin S. Sturgeon left this week for a six weeks' stay at Great Bear Lake filming "God's Country and the Woman." This will be the next Blue Ribbon feature from the Western Vitagraph studios.

Since he has returned from his vacation and while awaiting the time to begin the production of "Chimmie Fadden," Cecil B. De Mille, director general of the Lasky Company, has been trying to catch up with some of his back correspondence. He is now well into August, 1914, and is rapidly making headway. The company's stenographers have already asked for an increase in salary.

Here's one received by Webster Campbell. It came in a small box tied with a blue ribbon and containing a lock of blond hair. "Who sent the box? What does it mean? It is from someone I've never seen? Just match the curl to the maiden's hair. 'Tis a blue eyed girl with a delicate air. Get out your line and get me in tow. But remember I carry a cupid's bow." We hear that Campbell has all of the private detective agencies working overtime.

That business rivalry may be great without interfering with personal friendship was proved this week when Siegmund Lubin, head of the Lubin Company, visited Universal City and took luncheon as the guest of Director-General Henry McRae. Before leaving the grounds Mr. Lubin was conducted throughout the plant to see how things are done on the Coast as compared with similar work in the East.

J. VAN CARTMELL.

VITAGRAPH

"SONNY JIM AND THE GREAT AMERICAN GAME"—Comedy **Monday, Nov. 15**

Sonny Jim carelessly breaks a window playing baseball, for which he is kept in the house a whole week, but on Saturday he escapes in time to save his team from defeat and wins his parents' forgiveness. BOBBY CONNELLY as Sonny Jim.

"THE GYPSY TRAIL"—Two-Part Drama. **Tuesday, Nov. 16**
From "Gone to the Dogs."

A wonderful tale of romance and adventure is told by the young gypsy to his white friend; how he was saved from folly and disgrace and brought out into the sunlight of happiness and love. ANTONIO MORENO in the lead.

"COUNT 'EM"—Comedy **Wednesday, Nov. 17**

Anita "just adores" counts, so Earle and his friends give her an overdose of counts. After some amazingly funny mix-ups, Earle wins out. EARLE WILLIAMS, ANITA STEWART and an all star cast.

"A MOTORCYCLE ELOPEMENT"—Comedy **Thursday, Nov. 18**

Jack elopes with Bessie on a motorcycle, but finds the tables turned on him and his elopement is a laughable failure. JEWELL HUNT and ARTHUR COZINE are the leads.

"DIPLOMATIC HENRY"—Comedy **Friday, Nov. 19**

Henry prides himself upon his diplomatic ability, but he makes one awful blunder, which starts a landslide of trouble his way. His wife and Aunt Becky permanently rid him of diplomatic aspirations. Featuring MR. and MRS. SIDNEY DREW.

"HEREDITY"—Three-Part Drama. Broadway Star Feature **Saturday, Nov. 20**

An inherited criminal tendency manifests itself in an adopted child which reveals her real identity and restores happiness to the right girl. An all star cast.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

'LOVE AND LAW"—Comedy	MONDAY, NOV. 22
'SAINTS AND SINNERS"—Three-Part Drama. Broadway Star Feature.	TUESDAY, NOV. 23
"SONNY JIM AND THE FAMILY PARTY"—Comedy	WEDNESDAY, NOV. 24
"GHOSTS AND FLYPAPER"—Comedy	THURSDAY, NOV. 25
"ALL FOR THE LOVE OF A GIRL"—Comedy	FRIDAY, NOV. 26
"A 'MODEL' WIFE"—Two-Part Comedy-Drama	SATURDAY, NOV. 27

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

Consistency is a by-word in program releases—a chain only as strong as its weakest link—and the regular releases, as a rule, are only as good as the weakest one.
VITAGRAPH Regular Releases show CONSISTENCY.
They are all strong.
All above the average.
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KALEM COMPANY

THE MODEL'S ADVENTURE

Paul Gilmore in a Modern Three-Act Drama

Lucille ensnares Jack, believing he has inherited a fortune. Yvonne struggles to save her sweetheart. Lucille's duplicity is exposed in a dramatic denouement.
Released Monday, November 22d Striking 1, 3 & 6-sheet, 4-color Lithographs for this headliner

OH, DOCTOR!

A plumber would a doctor be when fair Pansy is the patient. But Bud and a leaky pipe upset Spike's calculations.
Released Tuesday, November 23d 1 & 3-sheet, 4-color Lithographs for this comedy

AN ENEMY OF MANKIND

The first of the Two-Act Episodes adapted from E. W. Hornung's Novel

STINGAREE

The creator of "Raffles" was paid $10,000 by Kalem for the exclusive motion picture rights to this remarkable series.
Released Wednesday, November 24th Be sure to get the 1, 3 & 6-sheet, Lithographs for this episode

A SOCIETY SCHEMER

Featuring Marguerite Courtot in an Episode of

THE VENTURES OF MARGUERITE

A fortune hunter marks Marguerite for his prey, but a watch camera brings the schemer to justice.
Released Friday, November 26th Special 1, 3 & 6-sheet, 4-color Lithographs for this episode

THE DYNAMITE TRAIN

An Episode of the

HAZARDS OF HELEN

RAILROAD SERIES

Helen's leap to a dynamite car prevents a smash-up between the runaway and a freight train.

Released Saturday, November 27th. Scenes that stand out on the 1 and 3-sheet 4-color Lithographs.

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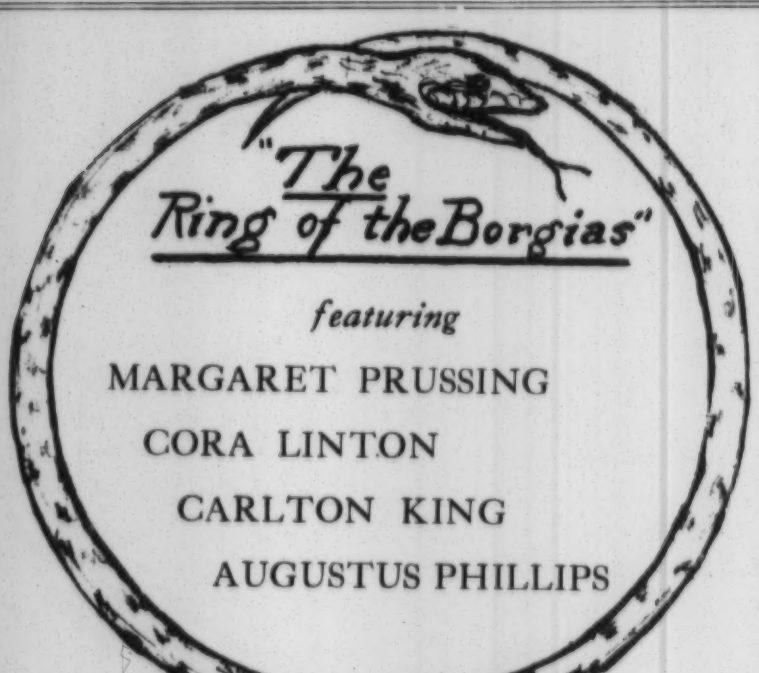

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"THE ADVENTURES OF A MADCAP"

A Four-Part Photo Drama Produced by Balboa and Finished in Pathecolor Featuring Jackie Saunders. Released Nov. 2, 1915.

Jean, the waif ..... Jackie Saunders
Jack Aubrey, Jean's lover ..... Frank Mayo
Carmio, the gypsy ..... Corenne Grant
Carlos, Carmio's lover ..... Philo McCollough

After seeing this picture it is hard to understand why the colored picture is not more often seen. Here is a four-reel picture that is truly a picture throughout. It seems to give a spirit and brightness that is not seen in any other way. It makes one feel that there are real men, real women and real nature in front of you.

As for the picture itself, in this case it is one that is full of life and color. Full of real people and full of real sentiment. It is merely the story of a girl who is so dominated by her inward happiness that she fears nothing and seems to find nothing bad in anything she sees. Her old guardian dies and she leaves the flower garden in which she has lived all her life to go with some rich people who fancy her. They are troubled by her ways for she will insist on playing marbles with the newsboys and things that to her are natural but to them out of place. They try to dress her up in fine clothes and make her a social success but all in vain for she runs off and joins a band of gypsies.

Carmio, one of the girls in the camp, takes quite a fancy to her and helps her in many ways. She is faithful to her even when her lover falls in love with the madcap and saves her from being disgraced by him. The story ends with the little girl's old lover coming back to her and she accepting his love. The plot of the story is not one that will cause any sensation but there are so many little things that are worked in the scenario that the picture has an entertaining and charming appeal.

Jackie Saunders, as the madcap, certainly gives a delightful performance. She is full of life and puts an exceptional amount of charm into her work. The others in the cast are Frank Mayo as the lover, Philo McCollough is well chosen for this type and does some good work. Corenne Grant as the Gypsy is as well chosen as could be and she does some work that rings true and registers the sacrificing nature of the character. B.

"THE SECRET SIN"

A Five-Part Original Drama Written by Margaret Turnbull and Featuring Blanche Sweet. Produced by Jesse L. Lasky Under the Direction of Frank Reicher for Release on the Paramount Programme Oct. 24.

Edith and Grace Martin ..... Blanche Sweet
Dan Martin ..... Hal Clements
Mrs. Martin ..... Alice Knowland
Lin Foo ..... Sessu Hayakawa
Jack Herron ..... Thomas Meighan

Too much cannot be said in praise of the exceedingly able acting of Blanche Sweet in this picture in the dual role of Edith and Alice Martin, twin sisters. Though she played the part of both sisters she not only made them act different but look different. How she managed to keep the two characters so separate and distinct is beyond our ability to fathom. The difference was slight, yet readily perceptible and had not the programme boldly asserted that it was Blanche Sweet in the two roles one would have been forced to the conclusion that it was two separate persons, wonderfully alike yet different enough to make the difference noticeable. It was a mighty fine piece of dual characterization.

With the material at their disposal, Frank Reicher, the producing director, and Wilfred Buckland, the art director, have staged a good picture, the scenes showing the opium dens of Chinatown being particularly well executed. The picture lacked suspense and the action was slow but this was largely the fault of the author. It is doubtful whether the fake doctor's prescription calling for morphine would have ever passed the scrutiny of a reputable druggist. Thomas Meighan made a likable young lover and Sessu Hayakawa was good as the keeper of the opium den, while Hal Clements and Alice Knowland handled the elderly parts of the father and mother in an able and convincing manner.

The story deals with the twin daughters of a poor laboring man out of work. In order to obtain food the girls are forced to work in a sweat shop and the mother sew at home. The father at last obtains a job out of the city working for a prospector for oil. Grace runs an errand for an opium fiend and while in the den the Chinese keeper persuades her to take a puff of the pipe. With this as a start she soon becomes a regular habitue. The father is made a partner of the prospector and they soon strike oil and become enormously wealthy. In their new and elaborate home the wiles of Grace to conceal her indulgence in the drug are shown in great detail. At last Edith discovers her sin, but Grace tells Jack Herron, Edith's fiance, that Edith is the drug fiend. Owing to all of the uptown places being raided Edith is forced to obtain her supply from Chinatown and in order to get there without raising suspicion arranges a sightseeing party among her wealthy friends. She slips away to the den and is soon lost in the wonderful unconsciousness supplied by the juice of the poppy. Edith follows her and at that moment the place is raided by the police. The Chinese keeper has carried Grace away to a place of concealment and Edith is taken to the police station where she is rescued by Jack. She cannot convince him that Grace is the one who is in danger, but at last persuades him to go with her to find Grace. This they are at last successful in doing and Grace is sent away to a sanitarium in the country and Edith and Jack are reconciled. E.

"THE ROLLING TERROR"

The Tenth Instalment of the "Neal of the Navy" Serial, Featuring Lillian Lorraine and William Courtleigh, Jr. Produced by Balboa and Released Nov. 4, 1915.

This time the journey to La Plaza is made in search of the Lost Isle and is somewhat interrupted by many exciting incidents. Inez Castro becomes very friendly with Annette so as to get the map and the locket. She dresses in the clothes of an officer and attempts to rob Annette while she is asleep. A struggle which is done very well ensues and Inez escapes to her friend on shore. They find that Annette is taking a train to La Plaza, so they get on the train and take charge, putting the engineer and fireman out of the cab. Neal in the meantime has been assigned to special duties and is forced to take a flat car with a squad of men and roll down to the city. Of course he arrives just in time to save Annette once more. The story is, as usual, full of thrills and exciting moments. It has lost none of its spice. The cast is the same and does the same work with a little variation in the quality. B.

Between Father and Son (Biograph, Nov. 2).—Featuring Franklin Ritchie and Louise Vale, this two-part drama of love and politics has little about it that lifts it above the ordinary. A wealthy contractor is the political boss of his city, and his young son, coming home from college, led on by the smiles of a beautiful woman, is persuaded to join the reform party fighting his father. Later on the father saves his son from committing an act that would disgrace him forever, and this opens the young man's eyes. He returns to the parental roof tree, forsakes his society friends, and marries the ward of his father. E.

The Secret Room (Lubin, Nov. 10).—A two-reel mystery drama. The old man gambles away his house to his enemy, shoots himself, and falls into the river. Every one thinks him gone, but in reality he is rescued by his old servant, and they hide in a secret room in the old house. Here they stay until one day it burns down. The old man is burned, but the servant is able to get back to the room, and is saved. After the fire a ring of the old man's is found, and his enemy is accused of murder. Quite by accident they find the old servant in the subcellar, and he is able to explain the whole thing. The parts are well taken by the usual Lubin artists. B.

The Wasp (American, Nov. 1).—A two-reel picture with Vivian Rich and Walter Spencer. It tells the story of a girl who runs away from boarding school, and falls into the hands of a gang of thieves. She meets a man who advises her to go straight, and for a long while she does, working for a relief station. The poor come in droves to the place, but the funds run short, and she does not know what will happen. At wit's ends to find a way to get money for the fund, she goes to some rich houses and steals. She leaves a note saying that she is not stealing for herself, but for the poor. Then she meets one of her old pals, and sees him steal a watch, which she takes from him and returns it to the man from whom it was stolen. The man tells her that if at any time she needs help he will gladly help her. So she sends her old friend to him for work, and he recognises the handwriting and investigates. The upshot of the investigation is that she tells him why she stole his property, and then he becomes interested in the relief work she is doing, and in the end marries her. The picture is very nicely done, and the story is interesting. B.

To Cherish and Protect (Vitagraph, Oct. 26).—A story of great improbability is told in three reels. The three partners of Poole, Crane and Beam have gambled away their client's money, and so they agree that they will draw lots to see which one of them will commit suicide in order to get insurance money to pay off the debt. Beam is the unlucky one, and agrees that at twelve o'clock he will pass out of the world. He is about to drown himself when he comes upon a body of a man, and changes clothes with him. The body is found and identified. Later the insurance money is paid. The money which Beam's wife has received from the insurance company is gotten away from her by the remaining partners to pay up the debts. Poole marries Beam's wife, and lives with her very happily until Beam turns up. There is rather a complex ending, but at any rate Poole is killed, and Crane is sent to jail. Thus ends the picture. Estelle Mardo deserves a good deal of credit, for her work is very good, indeed. Harry Morey, Harry Northrup, and Gladden James take the parts of their partners in good fashion. B.

The Lighthouse by the Sea (Essanay, Oct. 30).—Another happy young girl who lives by the sea is taken advantage of by a rich man, and, in doing so, the rich man gets the young fisherman, his rival, out of the way. He is put to sea, but is not drowned, and lives for a number of years on an island. He is brought back to the lighthouse, and there he finds his old love with a child in her arms and with no husband. Twenty years later the same city man comes to the island and sees the daughter of his old love. He does his best to win her affections but the new lighthouse-keeper sees what is going on, and puts an end to it. He tells his story, and it is shown on the screen, thus telling over what already has been shown. It is mighty well done with Betty Brown, Harry English, and Darwin Karr. Miss Brown's work is very pleasing, and the work of Darwin Karr is very fine, indeed. The picture is in three parts. B.

GOSSIP OF THE STUDIOS

NILES WELCH,
Playing Leads with Columbia-Metro.

WILLIAM F. RUSSEL, the active Stanley Blair of "The Diamond From the Sky" screen-novel, met Colonel W. N. Selig for the first time one midnight of last week at Levy's (there's only one Levy's and its in Los Angeles). "Bill Russel?" quoted Mr. Selig, remembering something. "Why, you're the man that Director Lawrence Marsden told me I couldn't make pictures without!" "But," said Mr. Russel, "you are still making pictures." Mr. Selig agreed; then good naturedly and after a few seconds of thought he suddenly exclaimed, "Yes—but I wonder now what Lawrence Marsden DID mean!"

IT WAS ONE of the times that Billy Mason was not smiling; it was past dinner time and Billy was still dinnerless. "I like comedy," he stopped at this late hour en route home from the studio to explain, "and I admit I am a comedian—BUT I can't see any comedy situation in standing in a bathtub full of icy water and being directed to make funny faces and not splash in the lens of the camera. The director sitting in the sunshine might be able to make funny faces, not being in the ice-bath. Oh, well! And another thing, should I or should I not take the almost sure chance of getting my neck broken by getting on a mule and having it shot at from the side-lines? Oh, well! hopelessly, 'Good night!'" And Billy resumed his trip toward home and dinner.

ARTHUR SHIRLEY, the Universal lead who, on the west coast lot they call "the big Australian," was the sole figure recently in 100 feet of film which the Australian fan public sent Harry Higgins all the way from Australia to procure. Mr. Shirley was Australia's favorite legitimate star until his coming to America and the Universal Company six months ago. The statement of his mission to the Pacific Coast by Mr. Higgins was a tribute Mr. Shirley feels deeply.

ANITA STEWART, popular Vitagraph star, appeared in person at the U. S. Temple Theater, Union Hill, N. J., Wednesday night, Nov. 3. Miss Stewart gave a very interesting talk on her various experiences in the film business. The theater was jammed by picture lovers anxious to see their favorite player.

JACK PICKFORD will make his initial appearance under the Selig Diamond S trademark in a three-reel drama called "The Making of Crooks."

MAURICE TOURNEUR, general manager of the new Paragon Film, Inc., and George Beban, his leading man, have gone to Birmingham, Ala., where they will produce an original five-reel drama written by Mr. Beban called "The Genius." Beban will be seen in the leading role that of a Frenchman. A large company accompanied them.

CLARA KIMBALL YOUNG, the attractive young star of the World Film Corporation is to have every assistance in winning the popularity contest now being conducted by the *Morning Telegraph*. Recently a Clara Kimball Young club was formed among the star's many friends with headquarters in the Longacre Building. Edgar Mels, an experienced newspaper man, has been appointed campaign manager.

ROBERT WARWICK, of the World Film Corporation galaxy of stars, is to be soon in a sensational melodrama called "The Sins of Society." One of the big scenes shows a troopship being sunk by a submarine supposedly off the coast of Nova Scotia.

ARTHUR ASHLEY, of the Equitable forces, has been suffering with a severe attack of gastritis which has had the effect of delaying the completion of that company's five-reel feature called "Greater Love."

MARGARET LESLIE, of the Equitable Motion Picture Corporation, is confined to her home as the result of a taxicab accident which she was so unfortunate as to be in recently. The cab ran into a hole in the pavement and overturned, Miss Leslie suffering severe contusions and a scalp wound which necessitated stitches.

EDWIN CAREWE, the Rolfe-Metro director, was captured bodily by the suffragettes early Tuesday morning and taken to the polls where he dutifully did his duty. In some way the suffragettes heard that he would not have time to vote as he expected to be at work that morning at eight o'clock. At six o'clock the telephone rang and he was apprised that a suffrage automobile would be at his door at seven for the purpose of taking him to the polling place and then to work.

VICTOR MOORE, of the Lasky Company, had the pleasure of owning a whole town recently. To effectually stage one of the scenes in "Chimmie Fadden Out West," the scenario called for a local demonstration and director Cecil De Mille rented for one day the whole town of Newhall, Cal., and its entire population.

EDWIN ARDEN found it necessary to use strategy in taking a minor scene in the World Film production of "The Gray Mask" recently. The scene was being taken at West End Avenue and Ninety-sixth Street, but, owing to the vast mob of school children, the director found it impossible to work. At last Mr. Arden suggested that the assistant go around the corner with a couple of comedians and have them cut up some high jinks. The ruse was successful, the children following the comedians and leaving the star to work in peace and quiet.

JOSEPHINE LA GROIX has been engaged by Robert Jewett of the Quiloa Film Corporation to play ingenue parts.

RUTH STONEHOUSE, Bryant Washburn, Anne Leigh and John Cossar and other members of the cast of the Essanay mystery play in five parts called "The Alster Case," worked through the whole production without really knowing which one of them actually committed the murder, until the denouement was reached. The production was directed by J. Charles Haydon and will be released on the V-L-S-E programme.

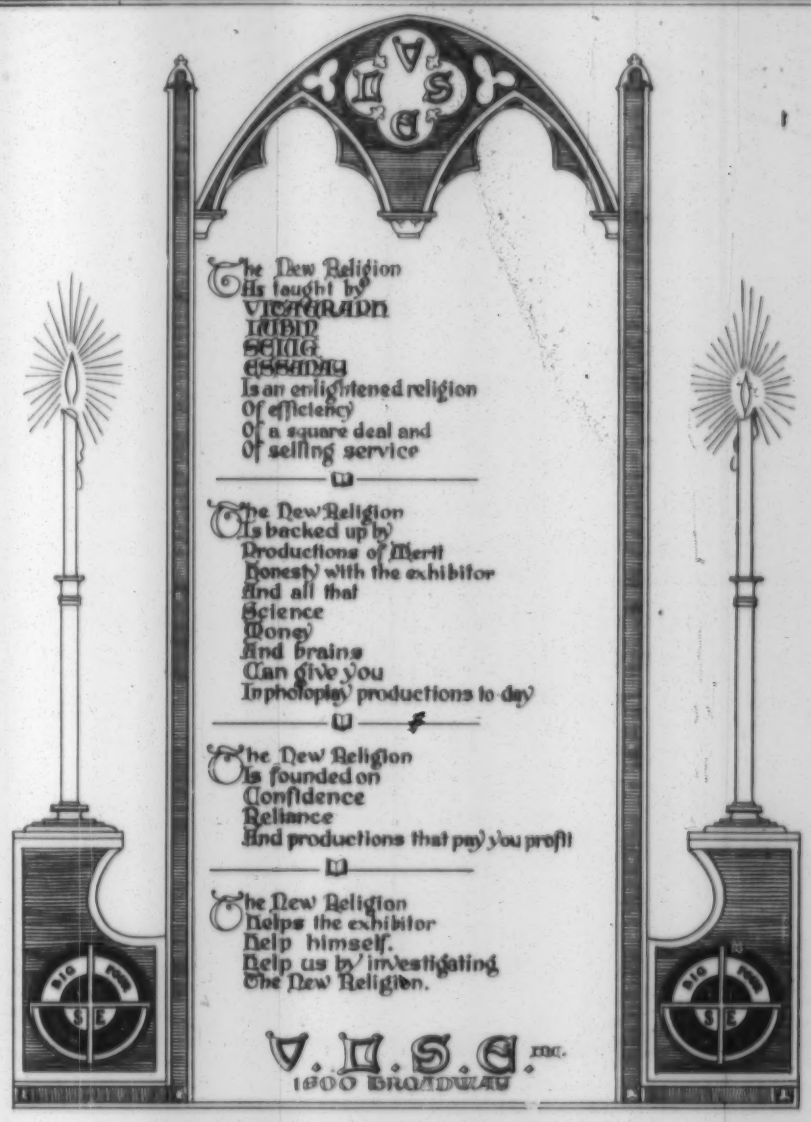
HARRY VOKES known for thirty-one years on the vaudeville stage in the comedy team of Ward and Vokes, is now working in moving pictures out at the Gaumont Flushing studios. He is appearing in that company's Casino Star comedies which are released on the Mutual programme, under the direction of Edwin Middleton. His first picture is called "Beauty in Distress," has been completed and he is now working in an Adrian Gil Spear comedy called "The House Party."

IVA SHEPARD has gone to Eddie K. Lincoln's feature farm in the Berkshire Hills to play the lead opposite Mr. Lincoln in a forthcoming production.

HARRY CORSON CLARKE has been asked by a newspaper syndicate to write an article on moving picture directors, native and foreign.

NITRA FRAZER of the Vitagraph company mysteriously disappeared when she heard that Wally Van had her cast for a bareback rider who jumps through paper hoops in the the forthcoming comedy called "Hughie of the Circus."

AUDREY C. BERRY, the Vitagraph juvenile star, celebrated her ninth birthday on Oct. 23. She was given a birthday party at the studio.



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"BOUGHT" IS STRONG

Barry O'Neil's Tabloid World Film Production Pleases — Other Features of the Week

"BOUGHT"

A Five-Reel Photoplay Produced by Barry O'Neil for the Shubert Film Company and Featuring Fredrick Lewis and Ethel Grey Terry. For Release on the World Film Company's Programme Nov. 1.

Horace Frambers ..... Frederick Lewis
Helen Talbot ..... Ethel Grey Terry

"Bought" owes the success it will probably achieve as a motion picture to excellent acting by Frederick Lewis and Ethel Grey Terry and a good cast and admirable staging by a master of screen craft, Barry O'Neil. The story offers nothing new to the screen, it has been done too often in pictures of all lengths, but as presented here it provided thoroughly satisfactory entertainment.

Horace Frambers, a struggling young author, is in a state bordering on starvation, when he is given work by a woman of wealth, Mrs. Talbot. After the meeting of the young man and knowing his difficulty, Mrs. Talbot is told by her daughter, Helen, of the trouble she is in. Immediately Mrs. Talbot goes to Frambers and tells him that she will give him $10,000 and get him a position in her husband's office if he will marry her daughter and save the family from disgrace. Reluctantly Frambers agrees to this and the wedding takes place very quietly. Frambers after he is married begins to see a great deal in the girl and becomes very much in love with her, but the girl, because he has been bought, hates him. A child is born to his wife, but dies, and therefore is nothing for him to hide from society. Frambers has made good at the office and is almost indispensable to Talbot. Then things begin to go amiss at home and his wife has a great flirtation with another man. One night, while this man comes to the house and goes to the girl's room against her wishes. Frambers finds him. It is then that he gives up his position at the office and goes back to his old boarding house, where he gets to work at his writing. Before leaving his wife he returns the $10,000 and tells her to get a divorce if she likes. A sudden drop in the stock of the Talbot business causes the calling on Frambers to carry on the manipulation of the stock after Talbot has been made sick by the struggle he has gone through. He breaks up the pool that is working against the company and then goes back to his boarding house worn out. His wife goes to him with the realization of what a fine man he is and they are happily reunited. B.

"DESPAIR"

A Three-Part Drama Featuring Edna Mayo and Bryant Washburn. Produced by Essanay for Release in Regular Service Nov. 2.

Lois Tanner ..... Edna Mayo
Robert Spurrier ..... Bryant Washburn
His Wife ..... Anna May Walthall
Lois as a child ..... Mary McAllister
Butts Miller ..... William H. Burns

This three-part feature furnishes Edna Mayo an opportunity to display her versatility as an actress to a remarkable degree. She assumes half a dozen different characters and handles them in a manner that is thoroughly pleasing. The picture teems with action and is a good entertaining offering from start to finish. But outstanding above everything else is the clever conscientious and pleasing work of Edna Mayo in the leading role. Bryant Washburn in the leading male role gave his usual finished and well-rounded performance and the balance of the cast was strong and able.

The story tells the life history of a little child who, neglected by her proper guardian, is found by a clever thief and brought up by him in the ways of the underworld. When robbing the house of a newspaper editor she is caught, and he shows her the foolishness of her life and helps her to reform. He gets her a position as reporter on his paper, she enters into the new life with zest and soon distinguishes herself. At the same time she falls madly in love with the editor, but unfortunately he is in love with another girl. After his marriage she feels that she cannot work on the paper any longer and returns to her life of crime. With an accomplice she unwittingly attempts to rob the editor's house, and in the struggle that follows is killed by his wife. E.

"THE TRUTH ABOUT HELEN"

A Four-Part Original Drama, Written by William Addison Lathrop and Featuring Grace Williams. Produced by the Edison Company Under the Direction of Frank McGlynn for Release in Regular Service Nov. 12.

Helen Moore ..... Grace Williams
Her Father ..... Harry Linson
Hugh Graham ..... Ribert Conness
Raoul Kent ..... Augustus Phillips
Steve O'Neil ..... Carlton King
Senator Foote ..... Bigelow Cooper
Mrs. Foote ..... Mrs. Wallace Erskine
The Boss ..... Robert Brower
Gregory ..... Herbert Prior

Politics and love are well blended in this four-part picture, in which Grace Williams does some very pleasing work ably supported by Ribert Conness and a strong and capable cast. As a mere matter of curiosity, however, we should like to know which church it was that Frank McGlynn used for his model. The altar decorations and the service conformed to no denomination that we know of. With this exception the picture was well directed and staged, with some well-built interior settings.

The story is one of those kind in which a sensible explanation at the beginning would have straightened matters out so that there would have been no story. A rising young lawyer and politician loses the girl he is in love with because he refuses to listen to her explanation of a compromising situation. She goes to Washington where she becomes the companion of the wife of a senator, and the young lawyer, now running for congressman, sees her at the theater beautifully gowned and in company with the senator, and jumps to an erroneous and unworthy conclusion. Later matters are straightened out to the satisfaction of everyone concerned, the election turns out favorable and the picture closes with the congressman and his newly-wedded wife searching for a house in Washington. E.

"HIS CONQUERED SELF"

A Three-Part Feature Produced by Balboa and Released Nov. 17 on the Pathe Programme.

Agnes Jefferson ..... Jackie Saunders
Jack Brunslow ..... Lewis J. Cody
Florence Barker ..... Madeline Parker
Carlisle Gates ..... Frank Mayo
Rev. Thomas Brown ..... Daniel Gilfether

The theme of the story is well worth while. After a short way into the story the triangle is given up or at least becomes a minor part in the story and a man, who, has schemed to have the girl, has a struggle with his better self and wins. It is a relief to see something of this sort.

Agnes Jefferson is in love with a young man who is a successful young lawyer and is engaged to him. While at a lunch party she is seen by Brunslow, a man about town, and he is very much struck by her and no wonder for the part of the girl is taken by Jackie Saunders. He asks a friend of his, Florence Barker, to make her acquaintance. This is done and soon Brunslow has made friends with Gates, the girl's fiance. He gets Gates in the club and not being used to drink he soon becomes intoxicated. That night he has a row in a cafe and the morning papers are full of the story. The engagement is broken off between the two and this leaves Brunslow free to do his cunning work. He finally gets possession of the girl's better feelings and plays upon them in such a way that she is willing to do as he says. Brunslow persuades her to run away with him and have complete happiness. She goes to his rooms to give herself up to him, but a sense of wrong comes and he does not compromise her.

Florence Barker is remorseful over the part she has had to play in the work of arranging a meeting and goes to the minister telling him what has happened. They go to the Brunslow's rooms and find the girl there. Just as they enter Brunslow has regained his better self and says that he wants to marry the girl. Such a twist in a scenario is unusual and very pleasing.

Jackie Saunders, as Agnes Jefferson, is most alluring and does her part with a great deal of restraint. She seems to have the ability of living her parts or at least that is the impression she gives. Lewis Cody, as Jack Brunslow, does very good work. B.

"A TRAP FOR TRAPP"

A Two-Reel Picture Which Continues the New Wallingford Series. Produced by the Whartons and Released on the Pathe Programme.

It happens quite by accident, but yet it happens, and the trap is laid for Trapp, one of the men who swindled the Wardons out of their money. The sons of Wallingford appear in this installment, and they add a great deal to the human appeal of the story. Boys, real boys, who are up to pranks, always bring a deal of interest into a story, and this is what the boys have done to the Wallingford story.

This installment of the serial is better than others, for there seems to be more real comedy in the pictures. There is more of the little touches that go to bring out human and real comedy.

The boys do mighty well, and Burr McIntosh and Max Figman are equal to all the situations. There is no mistaking that J. Rufus Wallingford on the screen lacks nothing but the art of Mr. Chester, but that is atoned for somewhat by the manner in which the picture is done. B.

A Woman's Wiles (Kalem, Nov. 22).—A three-reel picture which brings out two entirely different types of women. One, a sincere and loving woman, and the other, a woman of no sincerity, and no real love for a man. This is the theme the scenario writer seems to have written his story around. It tells the story of a man who is in Paris studying art and his affairs between the two women. It is very cleverly worked out, and, of course, the woman, who deserves what she has struggled for, gets it, and the other is stripped of everything that she might even desire. Alma Ruben as the young model is very sincere, and Ethel Fleming as the adventuress is very well chosen. The artist is done very well and convincingly by Paul Gilmore. B.

WINIFRED E. JENSEN,
Scenario Writer, Now Editor Veritas Company.

WITH THE PLAYERS

PRISCILLA DEAN will be seen soon in Vogue Comedies on the Mutual programme.

ROBERT G. VIGNOLA has completed the Kalem production of "The Black Crook," the picturization of the famous Klralfy extravaganza. He will leave soon for Jacksonville, Fla., where he will spend the Winter at the Kalem studios.

HELEN GIBSON, of the Kalem "Hazards of Helen" railroad series, received several severe bruises in executing one of her daredevil stunts recently.

MARGUERITE COURTOT has just completed another episode in the Kalem "Ventures of Marguerite" series supported by Richard Purdon and Bradley Barker. It is called "A Society Schemer," and is scheduled for release Nov. 26.

LLOYD V. HAMILTON'S injured leg is rapidly regaining its normal strength and he will be seen again soon in the Kalem "Ham" comedies.

JACK MCDERMOTT has been added to the Kalem comedy company at Glendale, Cal.

RALPH MCCOMAS, of the Selig Jungle Zoo company, is organizing a football team composed of actors and will shortly issue a challenge to any studio team on the Pacific Coast.

THOMAS SANTSCHI has begun work on a Selig Jungle Zoo picture called "The Toll of the Jungle." Vivian Reed, Harry Lonsdale, Wheeler Oakman, and Walter Beckwith are in the cast.

FRITZI BRUNETTE will be seen soon in a Selig three-reel production called "The False Alarm." It is now in the course of production at the Pacific Coast studio.

BESSIE EYTON will be seen in the role of a Japanese girl in the Selig Diamond Special to be released on Dec. 2. It is called "The Love of Loti San," and was written by Lyllian Brown Leighton.

PETER SHERLOCK GURWIT won the first prize of $175 in the recent contest of the Selig company under the title of "The Funniest Thing That Ever Happened to Me."

E. MASON HOPPER used the Plaza Theater, at Madison Avenue and Fifty-ninth Street, recently for the purpose of staging a number of scenes in "The Labyrinth," the new Equitable production in which Gail Kane is being starred. Over two thousand extra people were used to fill up the auditorium.

RICHARD BUHLER, of the Lubin Company, had one put over on him in good shape recently in the filming of "A Man's Making," under the direction of Jack Pratt. The script called for a strenuous fight between Buhler and Nelson Hall, playing the heavy. In order to make this as interesting as possible the camera man told each of the contestants separately that the other was boasting of what would happen when they really got to fighting. The result was a fight for blood. It was not until it was all over that the two contestants were told how their vanity had been played upon, and then they both tried to beat up the camera man.

VERITAS COMPANY'S PLANS

New Cincinnati Organization Plans Big Feature Production — Engaging Staff

John von Rittberg, director-general of the newly-organized Veritas Photoplay Company, of Cincinnati, was a visitor to New York last week engaging players for the initial production of the new producing firm. A spectacular eight or ten-reel production, concerning which there is much secrecy, is planned as the feature which will marke the Veritas debut.

The new firm has strong backing among the financial lights of the mid-West. The officers and directors are Andreas E. Burkhardt of Burkhardt Bros. & Co., President and Chairman of the Board of Directors; Otto Luedeking of the Otto Luedeking Company, Vice-President and director; M. R. Short of the Short Lumber Company, Secretary and director; I. L. Baer of Baer & Kronacher, Treasurer and director, all of Cincinnati, and John von Rittberg, formerly Assistant General Director of the Selig Polyscope Company, General Director of Productions, Alfred Vogeler of the Vogeler Drug Company and J. L. Steele, State Fire Marshal, complete the Board of Directors.

Winifred E. Jensen, prominent as a scenario writer, will handle that end of the Veritas productions. It is considered possible that a comedy company may also be put on later. The studio will be located in Chicago.

EQUITABLE WANTS STORIES

The following letter has been received from Russell E. Smith, of the Scenario Department of the Equitable Corporation, 130 West Forty-sixth Street, New York city:

"We are in the market for the highest class stories suitable for production as five-reel features either in synopsis form or completed scripts. We want only stories that are big, really big in theme and purpose; in drama and situation, rather than big in masses of men and exploding steamships and such melodramatic plots, which usually pass for big stories. The bigness of the price we will pay will be commensurate with the bigness of the story, and our lowest price will be $100 per reel, but we want stories that are worth a great deal more than that. We want them from authors of great reputation, from novelists and playwrights, as well as from strictly photo-playwrights. We are frank in saying that we believe playwrights and novelists who write stories especially adapted for the screen, will give us more of the material we want than the strictly photo-playwright. This is in no way derogatory to the photo-playwright in particular, but it is obvious that the trained writer of books, plays and stories, as a plot builder, is bound to have something worth doing in more cases than the photo-playwright.

"It has long been said that the photo-playwright has never had a chance to do really big work; that the manufacturer did not want the big themes, etc. We do, and if the photo-playwright of to-day is as good as we hope he or she is, we would like to see them send us something that they think is too good for the average film company to produce.

"Very truly yours,
"EQUITABLE MOTION PICTURES CORPORATION,
"RUSSELL E. SMITH,
"Scenario Department."

"STINGAREE" SCENERY FOUND AT HOME

When preliminary arrangements were being made by Kalem for the production of "Stingaree" it was first felt that it would be necessary to send a company to Australia in order to secure the proper backgrounds for the famous stories by E. W. Hornung, author of "Raffles." But closer investigation proved that such a trip would be entirely unnecessary.

"In going over the situation," said James W. Horne, director of the series, "I found that the principle tree of Australia is the eucalyptus. Since California abounds in eucalyptus forests, this point was simplified. In checking off the other points, I found that Australia has a desert—and so has California. One of the principal industries of Australia is sheep raising and there are large flocks of sheep in this state. All the way down the line I found that the natural advantages of the state were going to make my task lighter.

"In the smaller details, however, it was slightly more difficult. The saddles used by Australians differ very materially from those used here and so it was necessary to cable to Sidney for as many saddles as were required. In spite of the many details that demand attention, I am certain that even the closest observer will not distinguish in the various episodes anything that will differ from the original in Australia."

The first episode of this series, "An Enemy of Mankind," will be released Wednesday, Nov. 24.

STARS IN "BLUEBELL IN FAIRYLAND"

Tom Terriss, president of the Terriss Film Company has completed arrangements whereby his sister Ellaline Terriss and her husband Seymour Hicks will come to this country from England for the purpose of appearing in his coming production of "Bluebell in Fairyland." This is probably the first time in which two such well known stars have been brought such a distance to appear in only one production. Mr. Terriss has also bought the rights to all of his sister's stage productions many of which are well known in this country.

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REVIEWS OF LICENSED FILMS

Beautiful Thoughts (Vitagraph, Nov. 5).—Though based on a slight idea, this single-reel Sidney Drew comedy is both amusing and entertaining. A young husband dislikes the new thought propaganda taken up by his wife to the exclusion of all else, and enters upon a course of riotous dissipation. Finding this of no avail he finally makes love to the woman, instructing his spouse in the mysteries of the new cult and the abandonment of all new thought doctrines immediately follows. E.

Broncho Billy's Mexican Wife (Essanay, Nov. 5).—This Broncho Billy reissue is one of the best of the whole series. The story has a well-defined plot, and there is plenty of action. It shows Broncho Billy married to a beautiful Mexican girl, who is planning to desert him and elope with one of her own countrymen. In order to get her husband out of the way she gives herself a minor wound with his knife, and then complains to the sheriff. The husband is arrested and confined in prison. She is just about to elope with her lover when his wife appears and kills them both. Broncho Billy escapes from prison, and rides to avenge the wrong done him, but arrives at his house just too late to prevent the double murder. E.

Hearst-Selig News Pictorial, No. 83.—The weekly trip with the camera man this week is not as interesting as it usually is. One is started with the Columbia Freshmen rushing with the upper classmen. Then on to Bayonne, N. J., where a baby parade is shown. The drys in Chicago celebrate the first dry Sunday in Chicago in the last forty years with a great brass band and a parade. Then to Cambridge, where one sees the team that beat the Indians 29 to 7. A very interesting picture is that of a big traction machine pulling field pieces up the side of a steep hill in San Diego, Cal. It is interesting to see the London fire fighter turning out to protect the people from the aerial attacks of the Teutons. Some view of the Italian war zone are shown. Then a great many views of the World Series Ball Games. B.

The Village Outcast (George Kliene, Oct. 18).—An ordinary story of the usual sort featuring Ethel Grandin, and she is the only thing that saves the picture. Her work is very fine, even though it is not as strong as it might be. The story is that of a girl who loves one man, but another takes her honor, and she is thrown out of the town because of her mistake, and finds a great deal of sympathy from an old man who lives out in the wood. He finds who the man is, and is the one that makes this man do the right thing by marrying the girl. It seems hardly as though that was the only way to work the story out, and it leaves the impression that after the girl is married any act that has been committed is absolutely moral. B.

Itsky, the Inventor (Vitagraph, Oct. 27).—A new and rather clever comedy in one reel having to do with Itsky, the inventor, and his friend who is about to be married. Itsky has promised his friend that he would invent a clock that would wake him on the morning of his wedding without fail. The clock he invents works by the rays of the sun, but unfortunately the day of the wedding is cloudy and the clock does not go off. Thus his stout friend oversleeps and the bride waits. Funny situations are abundant. Hughie Mack, as Itsky's friend, is funny as he always is, and Harry Fisher, as Itsky, is also very entertaining. B.

The Unforgiven (Vitagraph, Oct. 29).—A good one-reel drama with Charles Wellisky, Zena Keefe, and L. Rodger Lytton in leading roles. The story is mostly a dream of a husband who is not as attentive to his wife as he should be. He dreams that she had gone off with another man and that several very disagreeable things happen to her. The dream is told in every detail, and then as he wakes from his dream his wife enters the room and he sees how inattentive he has been to her. It is very nicely done and proves to be entertaining. B.

A Case of Eugenics (Vitagraph, Oct. 29).—Another Sidney Drew picture done in his usual way. There is real comedy always in his work and it never fails to bring laughs. This time he is Mr. Newlywed with a wife who has a liking for eugenic children. She has a child who is going to stop a month with them, and it is not long before her husband becomes decidedly bored with the child. He then gets the doctor in and a plan is laid which works out very well. It is a very funny and interesting picture. B.

The Sacred Bracelet (Lubin, Nov. 1).—A new story told in one reel but lacking strength throughout. The detail of the picture is exceptional for a one-reeler, for the picture is laid in a military camp and United States soldiers are used. It tells the story of a Spaniard who stole a bracelet from the altar of a church in order that he might buy food for his dying mother. It is a good story and the performance was well done by Melvin Mayo, L. C. Shumway, and last but far from least Adda Gleason. B.

The Cellar Spy (Lubin, Nov. 6).—Bill is jealous of his wife, and has a dictaphone and a periscope installed from the cellar to the parlor, and there he puts himself to watch the actions of his wife. His wife's suitors come in droves, and there is some shooting. It all turns out that the friends are women folk dressed in men's clothes. Billie Reeves is in the lead. B.

Up Against It (Lubin, Nov. 2).—A one-reel Don comedy, in which he, as a member of a vaudeville team, makes up as a woman, and with his partner they open a barber shop in a small country town. B.

The Urchin (Lubin, Nov. 5).—This is probably one of the finest one-reel dramas which has been seen and will be seen for some time. It is a simple tale of a poor boy with a violin who loses his master, and then the violin is stolen, and later found, and he is happy. Brooks McCloskey, as the boy, is the principal in the piece, and he does work that puts some actors of years to shame. It is, indeed, a fine picture. B.

Dreamy Bud in "Up in the Air" (Essanay, Oct. 26).—Dreamy Bud has another dream, and this time he takes an extended tour in the air with a large hawk-like creature. The scenic picture on the same reel is of the Canadian Rockies. The photography is beautiful, and the cloud effects delightful. B.

The Magistrate's Story (Edison, Dec. 4).—Written by Allen Proctor Crolius and directed by Langdon West, this single-reel offering makes a good and entertaining picture. The leading roles are well handled by Gertrude McCoy, Pat O'Malley, and Richard Tucker. The story deals with an incident of the Civil War as told by an old veteran, and has been well staged and directed throughout. An old man in a starving condition is brought before a magistrate, and it develops that the two were boyhood companions at the outbreak of the war. One fought with the North, and the other with the South. The Southerner, the old veteran, was able to save the Northerner's, the magistrate's, life, and it is the relation of this graphic incident which forms the main body of the picture. E.

Cartoons in a Sanitorium (Edison, Nov. 24).—An interesting and entertaining animated cartoon drawn by Raoul Barre and staged in the usual attractive Edison manner of breaking up the cartoons by the introduction of a slight story. In order to be near his sweetheart, a nurse in a sanitorium, a young man feigns illness, and then in order that he may have some time with her gives her a copy of the *Grouch Chaser* to still the querulous demands of the patients. The cartoon subjects have been well handled. E.

A Pair of Birds (Vim, Nov. 19).—The second of these newly-introduced slapstick comedies proves fully as entertaining and amusing as the first one released last week. Walter Stull and a short companion called the Runt furnish the amusement, which is fast and furious, and at the same time free from vulgarity or the suggestion of indecency. The setting for this offering is in a penitentiary, and the amusement is supplied by the two characters endeavoring to escape. They always escape, but as regularly land back in the prison again. It is a laughable offering from start to finish. E.

The Sheriff's Trap (Biograph, Oct. 30).—A one-reel Western drama of no great individuality, but with some very good directing and acting. It told a story of a young man who quarreled with another man over the signing of some papers, and during the quarrel a gun goes off, and the other man is killed. The young man thinks that it is he that has killed the man, and goes to the school teacher with whom he is in love. He gets her horse, and starts off. The sheriff lays a trap, and the young man comes back to say good-by to the school teacher, where he falls into the sheriff's hands, but just as he is about to be taken they find that his gun is loaded, and has not been used and so the story ends. B.

NEW FILM COMPANIES

ALBANY (*Special*).—Articles of incorporation for twelve newly formed picture enterprises were filed with Secretary of State Francis M. Hugo this week. The following is a complete list of the new firms:

Queen City Film Corporation, Buffalo, N. Y. Motion pictures and theatrical business in all its branches. Capital, $25,000. Directors: George A. Orr, Henry L. Jauch, C. H. Schaefer, Buffalo, N. Y.

Paragon Syndicate, Inc., New York city. Motion picture theaters and films. Capital, $1,000. Directors: Louis B. Jennings, Bernard M. Wood, Roderick Begg, 220 Broadway, New York city.

Kingsboro Amusement Company, Brooklyn, N. Y. Real estate and motion pictures. Capital, $25,000. Directors: John Manheimer, Sidney H. Aarons, J. Goddard Brown, 56 East Fifty-ninth Street, New York city.

Vim Films Corporation, New York city. General motion picture business. Capital, $10,000. Directors: Louis Burstein, William Dougherty, Mildred Burstein, 310 West Fifty-second Street, New York city.

Abe and Mawruss Company, New York city. To produce and present stage attractions of all kinds and act as theatrical proprietors and managers. Capital, $5,000. Directors: Albert H. Woods, Martin Herman, Ralph I. Kohn, 236 West Forty-second Street, New York city.

Sterling Syndicate, Inc., New York city. Motion pictures. Capital, $12,000. Directors: Joseph S. Edelman, Max A. Goldsmith, Bert Levy, 35 West Forty-second Street, New York city.

The Public Service Film Company, New York city. To engage in a general motion picture film and theatrical business. Capital, $25,000. Directors: Joseph Leblanc, William McBride, A. L. Jones, 499 Sixth Avenue, New York city.

Madral Amusement Company, New York city. Theatrical and motion picture enterprises. Capital, $5,000. Directors: Harry Schiffman, Louis Vergesslich, Simon Lind, 7 West 111th Street, New York city.

New Film Corporation, New York city. Motion picture films of all kinds. Capital, $5,000. Directors: Alexander S. Aronson, Martin W. Herrick, Harry H. Lightig, 108 West Forty-third Street, New York city.

Bernard Granville Publishing Company, New York city. To manage theaters and other places of amusement. Capital, $30,000. Directors: William M. Stockbridge, Victor D. Borst, Mary G. Hart, 41 Park Row, New York city.

Vogel Star Theater Company, New York city. Motion pictures. Capital, $5,000. Directors: Erhard F. Vogel, Frieda Vogel, Margaret Vogel, 500 High Street, Brooklyn, N. Y.

Livonia Amusement Company, Brooklyn, N. Y. To conduct a general motion picture business. Capital, $500. Directors: Gussie Gardner, B. M. Wisch, Samuel Ringler, 645 Georgia Avenue, Brooklyn, N. Y.

GEORGE W. HERRICK.

The name of the Charles K. Harris feature, "School Bells," which was produced under the direction of Percy N. Vekroff and featuring Arthur Donaldson, Beulah Poynter, Ethelmary Oakland, and Frank Longacre, has been changed to "Hearts of Men." It will be released on the World Film Corporation programme Nov. 22.

The Motion Picture Manufacturers have moved their offices from 126 West Forty-sixth Street to the Candler Building, 220 West Forty-second Street.

A syndicate composed of Frank J. Howard, Ernest H. Horstmann, Arthur E. Lord, Nathan H. Gordon, M. Schoolman, and R. W. Drown, has bought the New England rights to "The Battle Cry of Peace" from the Vitagraph Company.

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore
Sept. 6	Famous Players	Esmeralda	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morosco	Peer Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sin	Blanche Sweet
Oct. 25	Morosco	The Yankee Girl	Blanche Ring
Oct. 28	Famous Players	The Masqueraders	Hazel Dawn
Nov. 1	Lasky. By arrangement, Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Waters	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 11	Famous Players	The Red Widow	John Barrymore
Nov. 15	Famous Players	Bella Donna	Pauline Frederick
Nov. 18	Famous Players	The Mummy and the Humming Bird	Charles Cherry
Nov. 22	Lasky	Chimmie Fadden out West	Victor Moore
Nov. 25	Pallas	A Gentleman from Indiana	Dustin Farnum
Nov. 29	Famous Players	The Prince and the Pauper	Marguerite Clark

V-L-S-E, INC.

Corrected up to Monday, Nov. 8.

Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler	6
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno	5
Oct. 11	Essanay	In the Palace of the King	Richard Travers	6
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding	
Oct. 18	Selig	A Black Sheep	Otis Harlan, Grace Darmond, and Rita Gould	5
Oct. 25	Lubin	The Rights of Man		
Nov. 1	Essanay	The Crimson Wing	E. H. Calvert, Beverly Boyne, and Ruth Stonehouse	
Nov. 22	Lubin	The Nation's Peril	Earl Metcalfe and Ormi Hawley	
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson	
Nov. 8	Essanay	The Raven	Henry Walthall	
Nov. 15	Selig	Sweet Alyssum		5
Nov. 15	Vitagraph	Heights of Hazard	Charles Richman and Eleanor Woodruff	
Nov. 29	Vitagraph	The Caveman	Robert Edeson	
Dec. 6	Essanay	The Alster Case	Bryant Washburn and Ruth Stonehouse	5
Dec. 6	Lubin	The Man's Making	Richard Buhler and Rosetta Brice	5
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer	5
Dec. 13	Vitagraph	The Price for Folly	Edith Storey and Antonio Moreno	5
Dec. 20	Lubin	The Great Divide	Ethel Clayton and House Peters	5
Dec. 27	Vitagraph	What Happened to Father	Frank Daniels	5
Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo	6

WORLD FILM CORPORATION

Oct. 25	California	Salvation Nell	Beatrix Michelena	
Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry	
Nov. 8	Harris	Hearts of Men		
Nov. 15	Shubert	A Butterfly on the Wheel	Holbrook Blinn	
Nov. 22	Blaney	Little Church Around the Corner	Emelie Polini	
Nov. 29	Shubert	The Code of the Mountains	Mollie King	
Dec. 6	Brady	The Sins of Society	Robert Warwick	
Dec. 13	Shubert	A Modern Camille	Clara Kimball Young	

GENERAL FILM FEATURES.

(Three Parts.)

AUGUST.

Essanay. Hearts and Roses.
Lubin. A Species of Mexican Man.
Selig. The Strange Case of Talmai Lind.
Edison. The Slavey Student.
Vitagraph. The Tigress.
Vitagraph. Hearts Ablaze.

SEPTEMBER.

Lubin. The Phantom Happiness.
Edison. The Way Back.
Essanay. The Whirlpool.
Essanay. Caught.
Kalem. The Vanderhoff Affair.
Essanay. The Crucible.
Lubin. The Irish in America.
Selig. 'Neath Calvary's Shadows.
Edison. What Happened on the Barboda?
Vitagraph. One Performance Only.
Essanay. A Mansion of Tragedy.
Kalem. The Man Servant.
Vitagraph. West Wind.
Knickerbocker Star. The Purple Night.
Lubin. The Red Virgin.
Selig. The Jungle Lovers
Edison. Ransom's Folly.
Essanay. The Scapegoat.
Essanay. The Circular Path.
Kalem. The Call of the Dance.
Lubin. A Desert Honeymoon.
Edison. Her Happiness.
Vitagraph. From Out of the Big Snows.
Kalem. The Guilt.
Vitagraph. Through Troubled Waters.
Knickerbocker Star. The Dragon's Claw.
Lubin. Voices From the Past.
Edison. The Ploughshare.

OCTOBER

Biograph. The Country Parson.
Biograph. Serge Panine.
Biograph. The Soul of Pierre.
Biograph. Dora.

NOVEMBER.

Biograph Nov. 3 Dora Thorne. (Four reels.)
Biograph Nov. 10 The Laurel of Tears. (Three reels.
Biograph Nov. 17 The Gambler of the West. (Four reels.)
Biograph Nov. 24 The Reproach of Annesley. (Three reels.)
Kalem Nov. 1 The Coquette. Four parts.
Essanay Nov. 2 Despair.
Lubin Nov. 3 A Western Governor's Humanity.
Selig Nov. 4 Their Sinful Influence.
Edison Nov. 5 Friend Wilson's Daughter.
Vitagraph Nov. 6 Anselo Lee.

METRO PICTURES CORP.

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players). Florence Reed.
June 7 Fighting Bob (Rolfe). Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lola Meredith).
June 21 Always in the Way (Mary Miles Winter).
July 12 Morse Covington (Edward Connelly).
July 19 The Right of Way (William Faversham).
Aug. 2 Sealed Valley.
Aug. 9 The Second in Command (Francis Bushman).

SEPTEMBER.

B. A. Rolfe. The Soul of a Woman. Emily Stevens.
Quality Corp. The Silent Voice. Francis
B. A. Rolfe. The Bigger Man. Henry Kolker.
Columbia. An Enemy to Society. Hamilton Revelle and Lois Meredith.
Popular Plays and Players. Son of a Wage Slave. Edmund Breese.
Columbia. Enemy of Stork's Nest. Mary Miles Winter.

KLEINE-EDISON FEATURE SERVICE.

Nov. 3 (Kleine) The Sentimental Lady, with Irene Fenwick. Five parts.
Nov. 10 (Edison) Children of Eve, with Viola Dana. Five parts.
Nov. 17 (Kleine) The Politicians, with Bickel and Watson. Five parts.
Dec. 1 (Kleine) The Dancer Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec. 8 (Edison) The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) Bondwomen with Maude Fealy. Five parts.

PATHE "GOLD ROOSTER" FEATURES.

The Gallopers.	The Jester.
Via Wireless.	The Spender
The Closing Net.	Comrade John

TRIANGLE FILM CORPORATION.

Nov. 7 Douglas Fairbanks in The Lamb, Dustin Farnum in The Iron Strain, Raymond Hitchcock in My Valet, Charles Murray in A Game Old Knight.
Nov. 14 Frank Keenan in The Coward, Griffith Players in Old Heidelberg, Eddie Foy in A Favorite Fool, Roscoe Arbuckle in Fickle Fatty's Fall.
Nov. 21 William S. Hart in The Disciple, Griffith Players in Martyrs of the Alamo, Hale Hamilton in Her Painted Hero, Keystone in Saved by Wireless.
Nov. 28 Julia Dean in Matrimony, Tully Marshall and Thomas Jefferson in The Sable Lorcha, Raymond Hitchcock in Stolen Magic, Ford Sterling in His Father's Footsteps.
Dec. 5 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

LICENSED FILMS

The Night of the Embassy Ball (Kalem, Nov. 17).—A story of a young prince who is needed to sign a treaty which will save many countries from war. He is too busy with other things to bother about that, and does not pay the least bit of attention to the requests of ambassadors and men of the diplomatic corps. On the night of the Embassy Ball he is captured by an agent for one of the diplomats, and put in a room tied to a chair. It falls to a special policeman to find him. He is aided by the girl he is in love with, and the young prince is brought back in time to sign the treaty and all ends well. The three principals are very well done by Guy Coombs, Anna Nilsson, and Joseph Baker. B.

The Girl on the Bridge (Kalem, Nov. 20).—Another of the hazardous hazards of Helen, and it is a reel that will make the oldest and most blase of film fans take notice. It is another band of railroad thieves that she takes in hand this time. She is victorious, but some of the feats she performs are without any doubt marvelous. There is one very thrilling scene when she hangs onto the end of a drawbridge which is very high from the water. There is no question but what the new Helen will be a success. B.

The Banker and the Girl (Biograph, Oct. 23).—A one-reel picture telling the story of a man who is about to end his life, but a young girl comes in through the window to steal. She tells him the story of her life, and why she is stealing. The banker at first does not believe her story, and puts her to a test, which convinces him that she is honest, and that her love for her husband is greater than any he has ever heard of. This little story of the girl stops him from taking his own life, and straightens the trouble he is in. It is done well, yet there is nothing above the average about the story. B.

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WALLACE C. CLIFTON

Photoplay Author

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36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

LICENSED FILMS

The Fable of "The Escape of Anthony and the Salvation of Herbert" (Essanay, Nov. 3).—An exceedingly funny and well staged comedy. Anthony's wife has a mania for cures, etc., which she gets free from a woman's magazine. These cures she uses on her husband until a child is born to them, and then the child gets all the attention its mother is able to give. The child is brought up in a very unusual way, but at least Anthony is not bothered any longer. After some years the child is sent to school, where his mother's training seems to be for naught. His first day at school he throws bricks and has a fight, much to the sorrow of the mother and much to the joy of father. The reel ends with a very good subtitle—"As the father is bent so the child inclines." Charles J. Stine and Camelle D'Arcy are seen in the leading roles and to advantage. B.

A Family Picnic (Vitagraph, Nov. 3).—A one-reel comedy with indeed a comedy theme and that the idea of a picnic. The whole family and the dog go off on a picnic. That is enough. It takes nothing but practical experience to know what might happen on such a trip. Everything does and it is all funny. It is one of the few comedies that could be called comedy. B.

Oh Doctor (Kalem, Nov. 23).—A one-reel slap-stick comedy with Bud Duncan. This time he is a plumber's helper. There are many leaks and a great deal of water, a policeman and some ducks, and it all happens in a doctor's house. Its a good slap-stick comedy. B.

The Dynamite Train (Kalem, Nov. 27).—This episode in the life of Helen proves to be of the usual exciting type and is done in good style. There never is any doubt but what Helen has done some very thrilling things and she still seems to go on with them. B.

The Society Schemers (Kalem, Nov. 26).—Another of the Ventures of Marguerite in one reel. A few men who earn their living by relieving people of their valuables come into the life of Marguerite and are discovered at their work by Helen's lover. It is an interesting little story and well done, as usual, by Marguerite Courtot. B.

A Night in Old Spain (Lubin, Nov. 12).—A one-reel dream of Mary, who is so full of book romance that she will not listen to her lover when he asks for her hand. She must have some brave gallant lover such as were known in the days of yore. She sleeps and dreams that she is a poor girl in Spain and that she has, while working in a tavern, fallen in love with a prince. She overhears a plan for the murder of the prince and goes to save him. After she has warned him and saved his life he orders her head cut off because she declares her love for him. Just as the axe is to strike her neck a broom falls on her and wakes her up. She then rushes to her lover and accepts his love. It is not a bad picture. Helen Eddy as Mary is sincere and charming. The others in the cast are L. C. Shumway, Melvin Mayo, and Adda Gleason. The latter makes a very good Spanish type. B.

Half a Million (Lubin, Nov. 9).—D. L. Don, as Terry O'Malley, is left a fortune and goes into a big house to live and becomes infatuated with the girl his son is in love with. She is a show girl and takes the father to a cabaret. Here he is discovered by his son, who says he will not tell his mother if he will give him half a million. This money is enough to meet the requirement of the show girl and therefore all those concerned are pleased. It is tolerably funny. B.

The Ghost of the Twisted Oaks (Lubin, Nov. 11).—In rather a round about way Mary Randall and her mother arrive on an old plantation in the South, which has been noted for a ghost which has been seen several times. Quite a time is spent in the telling of the story about the ghost and then the ghost is seen by the man who loves the young girl. It directs him to where his love has been captured by some of the negroes who are going to offer her up as a sacrifice. She is rescued and the negroes sent away. It is a good story and full of good situations. The snake charmer is interesting and is an excellent type, but more of the East Indian than the negro. The scenario includes several stories all in one, but will prove to hold the interest merely from the tense situations. The cast includes Valentine Grant, Florence Walcott, and James Vincent. B.

His Three Brides (Lubin, Nov. 13).—Billie Reeves in ordinary trousers and funnier than he ever was in his old make-up. This time he takes the part of an old man who still thinks himself quite a man with the ladies. He meets three very pretty girls and is at a loss to know which one he shall offer himself to. This is solved by writing three letters and then choosing one of them with his eyes shut. He leaves the other two on the table and mails the one he has chosen. His butler, seeing the two letters, mails them, and then the fun begins. It is quite a good situation and Mr. Reeves does justice to it. B.

The Orgy (Lubin, Nov. 8).—A one-reel drama in which a hypnotist objects to his wards seeing so much of his secretary. After telling her what he thinks, he falls asleep and dreams. In his dream he sees some awful thing happen and his self almost shot. When he wakes he understands what might happen if he went on in his way of treating his ward. He changes and all ends happily. Bernard Seigle is quite out of the ordinary as the guardian and Ethel Clayton is very attractive. B.

Night Prowlers (Vim, Nov. 12).—This is the first of a new series of slapstick comedies to be released on the General Film Company programme, featuring Bobby Burns and Walter Stull, who have achieved a laughable reputation under the names of Polks and Jabs. This single-reel offering is up to their usual amusing style, and though the story is slight there is enough of it to carry the picture along to a good amusing climax. The picture has been well staged and directed, and should form a welcome addition to the programme on which it is to be released. E.

Roses of Memory (Edison, Nov. 27).—Bessie Learn and Edward Earle have the feature roles in this single-reel drama of domestic life, and handle them in a capable and pleasing manner. The story written by Edward S. Kern, though slight, has been produced in such a delightful manner by Edward C. Taylor, that the resultant picture becomes pleasing and entertaining. There is one mighty exciting scene where a large touring car plunges over a wall thirty-five or forty feet high that was mighty well done. A young couple are married and live happily until the husband is injured in an automobile accident so badly that it is doubtful if he will ever walk again. This makes him supersensitive, and he feels that it is not right for him to make his young and pretty wife live with an invalid for the rest of her life. She thinks he has ceased to love her. A burglar entering steals the jewel case containing some pressed roses commemorative of his wedding day, and it is the husband's strenuous attempt to retain possession of his treasure that opens the young wife's eyes to the true state of affairs. E.

LICENSED FILM RELEASES

Monday, Nov. 15.

(Ess.) The Undertow. Three parts. Dr.
(Kalem) The Pitfall. Four parts. Dr.
(Lubin) (Title not reported.)
(Selig) The Vengeance of Bannah. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 91, 1915.
(Vita.) Sonny Jim and the Great American Game. Com.

Tuesday, Nov. 16.

(Bio.) The Chief Inspector. Two parts. Dr.
(Ess.) A Bit of Lace. Three parts. Dr.
(Kalem) A Bargain in Brides. Burlesque Com.
(Lubin) (Title not reported.)
(Selig) The Tenderfoot's Triumph. Western Dr.
(Vita.) Gone to the Dogs. Two parts. Dr.

Wednesday, Nov. 17.

(Bio.) The Gambler of the West. Four parts. Dr.
(Edison) His Wife's Sweetheart. Com.
(Ess.) Caninated Nooz Pictorial No. 2. Cartoon Com.
(Kalem) The Night of the Embassy Ball. Two parts. Dr.
(Lubin) (Title not reported.)
(Vita.) The Counts. Com.

Thursday, Nov. 18.

(Bio.) The Eyes of the Soul. Dr.
(Ess.) Snakeville's Eugenic Marriage. Western Com.
(Lubin) (Title not reported.)
(Selig) The Print of the Nails. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 92, 1915.
(Vita.) A Motorcycle Elopement. Com.

Friday, Nov. 19.

(Bio.) The Lonedale Operator. Dr. Biograph Reissue No. 24.
(Edison) A Child in Judgment. Three parts Dr.
(Ess.) Too Much Turkey. Dr.
(Kalem) The Veiled Priestess. No. 4 of "The Ventures of Marguerite." Dr.
(Lubin) (Title not reported.)
(Vim) A Pair of Birds. Com.
(Vita.) Diplomatic Henry. Com.

Saturday, Nov. 20.

(Edison) Black Eagle. Dr.
(Ess.) The River of Romance. Two parts. Dr.
(Kalem) The Girl on the Bridge. Episode No. 54 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) (Title not reported.)
(Selig) Locked In. Jungle-Zoo Wild Animal Dr.
(Vita.) Heredity. Broadway Star Feature. Three parts. Dr.

THE PATHE EXCHANGE

Week of Nov. 22

(Pathe) New Adventures of Wallingford. No. 8. (Summer Boarders.) Com.
(Pathe) Nannie Laurie. Cartoon.
(Pathe) An Intimate Study of Birds. No. 11. Edu.
Pathe News, No. 94.
Pathe News, No. 95.
(Raibon) A Gentleman's Agreement. Dr.
(Phunphilms) Great While It Lasted. Com.
(Panama) Neal of the Navy. No. 13. Dr.
(G. R. P.) Mary's Lamb. Com.
(Starlight) A Squabble for a Squab. Com.

UNIVERSAL FILM RELEASES

Monday, Nov. 15.

(Broadway Universal Feature) Colorado. Five parts. Dr.
(Nestor) A Looney Love Affair. Com.
(Universal Special Feature) The Broker. Com. Episode No. 22, "An American Queen." Two parts. Dr.

Tuesday, Nov. 16.

(Gold Seal) Manna. Two parts. Dr.
(Imp) Bill's Plumber and Plumber's Bill. Com.
(Rex) (No release this week.)

Wednesday, Nov. 17.

(Animated Weekly) No. 193. Top.
(L-Ko) Disguised But Discovered. Com.
(Victor) Lil' Nor'Wester. Three parts. Sea Comst. Dr.

Thursday, Nov. 18.

(Big U) (No release this week.)
(Powers) Muscles and Merriment. Vaudeville act.
(Powers) The Home Life of the Spider. Edu.
(Rex) The Ring of Destiny. Two parts. Western Dr.

Friday, Nov. 19.

(Imp) Blood Heritage. Three parts. Dr.
(Nestor) Wanted, a Leading Lady. Com.
(Victor) (No release this week.)

Saturday, Nov. 20.

(Bison) The Heart of a Tigress. Three parts. Animated Dr.
(Joker) Chilis and Chicken. Com.
(Powers) (No release this week.)

MUTUAL FILM RELEASES

Monday, Nov. 15.

(Amer.) The Substitute Minister. Two parts. Dr.
(Falstaff) Hannal's Henpecked Husband. Com.
(Novelty) The World's Championship Baseball Series. Two parts. Top.

Tuesday, Nov. 16.

(Beauty) Johnny the Barber. Com.
(Gaumont) Sew America First, No. 10. Sc.
(Gaumont) Keeping Up With the Joneses. Cartoon-Com.
(Than.) In the Hands of the Enemy. Two parts. Dr.

Wednesday, Nov. 17.

(Rialto) The New Adam and Eve. Three parts. Dr.

Thursday, Nov. 18.

(Centaur) A Polar Romance. Two parts. Dr.
(Falstaff) A Conning Canal-Boat Cupid. Com.
(Mutual Masterpicture) Inspiration. Thanhouser. Five parts. Dr. No. 47.
(Mutual Weekly) No. 46. 1915. Top.

Friday, Nov. 19.

(Amer.) Drifting. Dr.
(Cub) The Fighting Four. Com.
(Mustang) The Warning. Two parts. Dr.

Saturday, Nov. 20.

(Beauty) Anita's Butterfly. Com.
(Clipper) The Winning Hand. Three parts. Dr.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Daniel Ellis, of the Lubin Scenario Department, writes: "Will you please state in your department that the Lubin Company is not in the market for single-reel dramas? We can, however, use strong three-reel dramas and single-reel comedies. We are paying top-notch prices for available scripts."

Despite the fact that several announcements to the effect that the Essanay Film Manufacturing Company is no longer buying scenarios have been made, a flood of manuscripts continue to clutter up the mail daily received. The script writers are having their stories returned to them accompanied by a printed announcement which reads: "In line with its policy of progress, the Essanay Company has discarded the scenario from its business. The high art of production as standardized by this company cannot be sustained by mere scenarios. Already, Essanay has on its staff a number of the highest paid dramatists in this country. These men, experienced in the technical construction of the drama, are producing plays instead of scenarios. Besides this expert dramatic corps, the most famous authors and playwrights in the world are contributing to the Essanay programme. The idea is that nothing is too good for the thousands who expect the best from Essanay."

* * * *

Hall Caine, the novelist, pays the following tribute to the press: "I wish to say that nobody admires more than I do the great work of the great novelist known to the world as 'the press.' This novelist publishes his novels in serial form only, and his grip is so intense that few of us can sit down to breakfast before learning the latest developments of his story. His romance is the most romantic we meet anywhere; his pathos the most pathetic, and his power the most powerful. His originality is so startling that it makes all forms of invention look like the fabrications of children at play, and his versatility so extraordinary that it is impossible to predict whether he will raise his curtain to-morrow morning in a tragedy or a farce in high life or low life, on the land or on the sea. He is the great world novelist, and he goes on from century to century making stories of surpassing interest and value. His page is always open and can never be closed, and whatever his subject, we are compelled to read it." It is a fact that two-thirds of the successful writers of fiction and of photoplays to-day were former newspaper men and women. They gained their training in the great school of experience, they learned to observe and to write, not egotistically but in a terse, graphic style. The best school in the world for ambitious photoplay authors is the newspaper office.

* * * *

Mack Sennet, one of the most versatile of comedy directors, the man who in reality blazed the trail in the form of slap-stick screen comedy now so popular, is quoted as saying: "Where are all the comedy writers? Where are their minds? The world is full of comedy, and yet of all the thousands of stories that are received by the Keystone scenario department there is only an occasional idea that is new and bright. We maintain a staff of writers who do our work simply because that is the only way we can obtain new comedy ideas. I believe the lack of comedy of a marketable sort is based on lack of study and thought on the part of the free-lance writers. If they would study the comedy films shown and use a little analysis and brain effort, they might assume the right mental attitude and increase their profits." While it is true that there is a sad dearth of good comedy plots, it should also be recalled that not all directors have the knack of comedy production shown by Mr. Sennet. As the writing of comedy is a gift, so is the direction of comedy photoplays. We have seen many a good comedy almost ruined in production. Some directors insist on straying far afield from the story as written and introducing what he believes to be side-splitting stuff that more often is action snatched from the old box of tricks warranted to incite stereotyped laughter on the stage a dozen years ago. Upon other occasions the atmosphere has been lost and the comedy, although produced about as written, has been either "speeded up" in exaggerated burlesque, or permitted to drag. There are a limited number of writers of good comedy in the field. Almost without exception they complain that their stories have been hampered in production, little deft touches lost, and "broad" humor, of doubtful kind, substituted. We repeat that not all directors have the talent for screen humor possessed by Sennet, Neilan and a few other producers. In fact, we believe the blame for the lack of good screen comedy should go about fifty-fifty between author and director.

* * * *

Avoid themes in your photoplays which touch upon the religious beliefs of any people. These stories are almost certain to prove offensive, and the writer who persists in submitting the class of stuff dubbed "dangerous" will soon find his occupation gone, for the reason that he is very apt to be classified as a "crank" by the observant editor. It is wise to avoid the use of characters closely identified with any religious faith, and the story in which a character is persecuted because of his religious convictions—a most common kind of submission, by the way—is entirely unsuitable to the needs of any film manufacturer of discernment. Use good common sense in choosing plots. Remember this is a free country, and any religious creed, or no religious creed, for that matter, is not open for criticism or even film presentment. Fanatics capitalize in these matters, and it would be bad judgment on the part of film manufacturers to cater to them or play their game.

* * * *

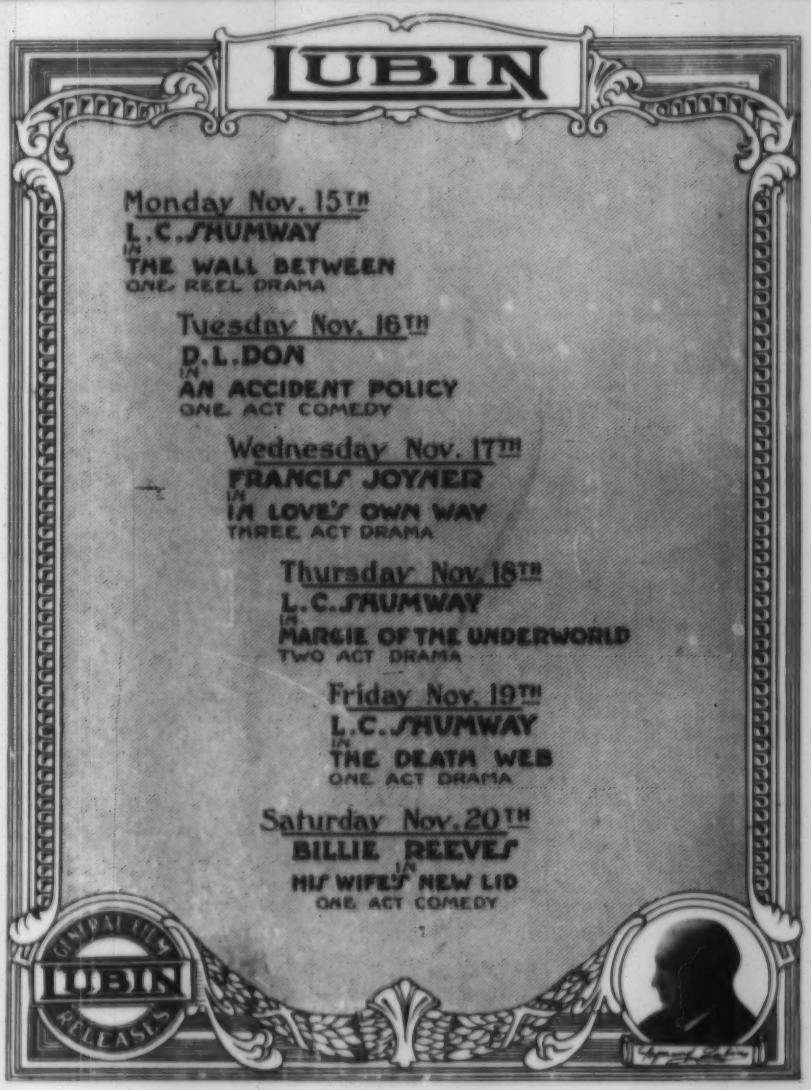
"My story, 'The Rope's End,' was released yesterday. I hardly recognized it. Why will manufacturers change stories so? It was very disappointing." This letter is similar in tenor to hundreds of others received. "The Rope's End" was changed because the idea and not the detailed action was purchased. "The Rope's End" probably contained material that appealed. Probably there were several strong situations, or a new twist to the plot that caught the editor reader's eye. The script, other than the synopsis, was probably thrown away and a new action written around the basic idea. When the author of "The Rope's End" acquires technique then perhaps he will recognize his story when it is flashed on the screen. So long as this author sells synopses only he will find it rather difficult to recognize his story after production and release.

* * * *

Again we must firmly refuse to introduce a regular list of markets in this department despite the fact that many requests have been received therefor. It is true that many publications publish a regular list of photoplay markets. Just the same, these lists are only "near." Over night a change of editorial policy may be made and it is virtually impossible that these market requirements are by any way near correct. This last week we scanned the latest list of markets published in a periodical. Five statements out of twelve were wrong. One company, advertised as being in the market for strong one-reel comedies, switched about the time the publication went to press and is now buying stories strictly for five reels.

* * * *

To quote a recent editorial: "A review of the single and multiple reels issued within the past few weks reveals a distressing lack of inventiveness and originality. Subjects that have been done scores of times in the past are still prominent. From the synopsis of one producer it appears that he has made two reels in the same week which have a striking family likeness. One of the reasons why the multiple reel feature is so popular lies in the fact that the subjects for such multiple reels have not been exhausted or worn threadbare. The public longs for novelty, but novelty may be in single reel as well as in the multiple." The editorial is an indirect argument for originality. Originality can only be gained by freshness, from outside viewpoint. And the freshness must be supplied by those new beginners in the profession of photoplay writing. The theory that nothing good can come from the outside is wrong. Separate the wheat from the chaff. When a newcomer gives flashes of originality, encourage that beginner. Do not be dazzled by mere names and reputations—look for the diamond in the rough. Then we will have more originality!



KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

MARY ALDEN

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"Battle of the Sexes"

Mutual Masterpieces

Ibsen's "Ghosts"
"Pillars of Society"

"The Birth of a Nation"

FREDERICK A. THOMSON

Producing Director

Fox Film Corporation

THE WILLIAMS PRINTING COMPANY NEW YORK